

ETUDE MUSIC MAGAZINE

SEPTEMBER 1922

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By M. Greenwald Catalog No. 16921 Price, 75 cents

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PRESSER'S MUSICAL MAGAZINE
The Etude
A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND MUSIC LOVERS.
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Associate Editor, EDWARD ELLSWORTH HIPSNER
Vol. XL., No. 9 SEPTEMBER, 1922
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ADVERTISING RATES will be sent on application. Advertisers must reach this office not later than the last of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
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The World of Music

Paderevsky is announced to begin an American tour in October.

Masurca conducted the performance of his much discussed opera, "Il Piccolo Marat," at the opening of the season in Buenos Aires, early June.

Kreisleriana Festival, the first ever to be held in his birthplace, has recently been managed successfully in Zweibrücken, Saxony, where Kreisler's father kept a shop. Robert Kreisler, who has been connected with the festival since its inception, has now completed his 18th year.

The 500th Performance of "La Gioconda" was given at the Teatro alla Scala, Milan, recently given, according to report, in memory of Saint-Saëns.

Philadelphia has appropriated \$40,000 for free orchestral concerts in Fairmount Park, to be given by the Philadelphia Orchestra, and the Philadelphia Symphony Orchestra under the direction of Leopold Stokowski. The funds were raised by the National Federation of Music Clubs.

Zimmerman Opera at the Cincinnati Zoological Garden has been opened. The manager of the Cincinnati Zoological Garden, it is reported, has given \$10,000 toward the cost of the building.

Summer Concerts are offered by the Cincinnati Symphony Orchestra under the direction of Artur Rodzinski.

Portrait of Famous Composers appear on the new series of stamps issued by the Austrian government.

Gabriel Fauré was elegantly recognized as one of the French Composers by an elaborate programme of his works at the Grand Amphitheatre of the Sorbonne, Paris, by the French Ministry of Education.

The Prize-Winning Opera. "The Three Musketeers" was chosen as the best soldier musical, chosen from among thirty submitted to the committee appointed by the Ministry of War, and the author, Georges Bizet, received the degree of Doctor of Law.

The Philharmonic Society of Berlin recently celebrated the fortieth anniversary of its existence by a series of three notable concerts.

Fifteen Thousand Dollars has been bequeathed to the Cincinnati Symphony Orchestra by Mrs. Asbury A. Ward, widow of the late Mr. Ward, of the Ward-Lambert Company.

The "Purcell Collection" is held, the greatest collection of master-made violins of the world, has been sold to a Chicago music house, and the proceeds will go to the Red Cross.

The Price Prize will not be awarded this year, as the judges could not agree on the Academic des Beaux Arts was considered worthy of the award.

Patrick Brindle, so long organist of Westminster Abbey and England's greatest musical antiquarian, was honored the first week in August at his home in London, Herbert Hall, in recognition of his relinquishing the baton of the Royal Chapel Society, which he had founded, and the Royal Chapel Society, of which he was president.

Eugene Ysaÿe, having laid down the baton of the Cincinnati Symphony Orchestra, a tour of America is planned.

Legato Without Pedal. "L'Art du Legato," by R. H. Pierce, is the latest book on the art of piano playing.

Music of Charles (M. L. Lévy) and *Music of the Masters* (G. D. Martini) are the first two volumes of a series of ten to be published.

The Bearss Festival will be held from August 13 to 19, at Salzburg, his birthplace.

Richard Stoltzman, of the New York Philharmonic, and *Alfredo Kraus* and *Enrico Caruso* will sing at the Salzburg Festival.

Handel's "Agrippina" and *Handel's* "Giulio Cesare" will be performed at the Salzburg Festival.

A \$1,000 Prize is offered by the North Shore Fraternal Association for a composition for orchestra. Participants from A. K. Kinney.

Benedino Ghigo, a leading Italian tenor of the Metropolitan Opera Company of New York, has been granted a pension of \$1,000 by King Victor Emanuel, his conductor in Italy.

John Philip Sousa, the famous band conductor, has conducted the Bluthner Orchestra of Berlin, has been assistant conductor of the Berlin Philharmonic Orchestra, and has conducted the Berlin State Orchestra.

Service of the Muscle of John D. Birrell was offered by the John D. Birrell Foundation.

American Festival of John D. Birrell was recently given, according to report, in memory of Saint-Saëns.

Philadelphia has been awarded the Paderevsky Prize for the best piano.

Philadelphia has received an appropriation of three hundred thousand dollars for its new Civic Auditorium.

The National Federation of Music Clubs is offering prizes for a Lyric Dance Competition.

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Wellington Riesener has been awarded the Paderevsky Prize of five hundred dollars for his *Tragedy in B Minor* for Piano, Violin, Cello, Bassoon, and Drums.

What the Award Is—The award is that, though Mr. Riesener (American born) has not had the benefit of a formal education, he conducted the Bluthner Orchestra of Berlin, has been assistant conductor of the Berlin Philharmonic Orchestra, and has conducted the Berlin State Orchestra.

Theodore Dubois has been awarded the Paderevsky Prize of five hundred dollars for his *La Gioconda*.

American Stars of Music have been awarded a charter of incorporation by the State of New Jersey.

Philadelphia has just been given by the Imperial Music School in Tokio with an American soprano, an Irish tenor, an American pianist, and a Scotch bass.

Tanahashi has Just Been Given by the Imperial Music School in Tokio with an American soprano, an Irish tenor, an American pianist, and a Scotch bass.

Madame Butterfly will be given at the Metropolitan Opera House in Tokio with an American soprano, an American tenor, and an American pianist.

Sanche Guitry, the Immortal Actor has completed the book of a comic opera for the Metropolitan Opera House in Tokio.

Uncomplicated Operas are said to have been on one of the hits of the London Season.

Chaplin, the eminent Russian basso, has come to London to become himself to our shores and becoming himself an American citizen.

Handel's "Orlando Furioso" has been revived at a Handel Festival recently held in London.

Will the Saxophone Last? Homer L. Eckhardt says "Yes."

Editorial—"The Art of the Organ" by Robert C. Smith.

Music the Joy and Need of Every Man, by Dr. Frank Crane.

How do you Amour? Margaret Coleman.

The Organist's Standard by Michael S. Hart.

Getting There... E. E. Bishop.

Don't Start the Pupil... G. D. Martin.

Basis of Imagination... A. B. Withell.

Encourage Melody Writing... J. Lawrence Erbs.

Bringing Out the Main Theme... T. D. Williams.

Music of the Round Table... G. Andre.

Just What is a Faune? E. H. Pierce.

What Does Music Mean? E. Leigh Martin.

Teachers' Round Table... N. J. Corry.

Minuet from "Don Juan" (Four Hands). P. R. Stoen.

The Maiden's Plush... L. M. Gottschalk.

Palace Minstrel... G. D. Martin.

Indian Dance... F. Perry.

Melody in D... T. D. Williams.

Moonlight Revels... C. Andre.

Recreation Waltz... E. Andre.

Recreation Waltz... O. M. Scholes.

Barcelona Concert... W. Barnes.

The Organist's Standard... W. Barnes.

Value Varieté... Wagner-Spindler.

Autumn Gleam (Violin & Piano)... R. Preston.

Cling to the Cross (Vocal)... D. P. Preston.

How It Happened (Vocal)... W. Steketee.

Barbara Allen (Vocal)... R. Steketee.

By the Waters of Minnetonka (Orchestra)... Elizabeth M. Hart.

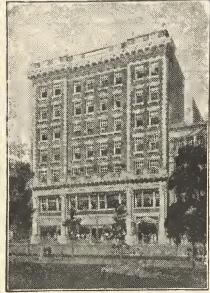
Handel's "Anger..."... Rowland E. Ross.

The Lure... G. Stoen.



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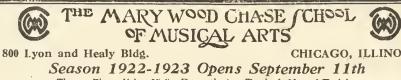
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of awakening his energies through the recognition of the fact that in the past he has used only one-horse-power, instead of the infinite forces that the Almighty has given him.

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With minds elevated to higher thoughts, the wonderful inspiring force of Music will lead to a regeneration of the race along nobler lines.

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Music is moral only when it is associated with noble, elevating ideals, words or actions. Then its importance in the human drama is transcendent. But Music by itself is like Fire, Water and Electricity, enormously valuable when properly used, but disastrously destructive when not properly used. Music can be used to degrades as it is used in brothels all over the world. But when it is associated with men and women and children under conditions enabling them to absorb the beauty of the art without any degrading tendencies, its value is infinite.

The mind saturated with the best music has very little cerebral space for unworthy, degrading thoughts. Naturally it turns toward higher things and that is perhaps the great human advantage of the best music whether it comes to you via a great symphony concert, the point of a phonograph needle, the voice of some great prima donna, or the audition of the radio.

In the Golden Hour plan of character building in the public schools through specific instruction and inspiration with a background of beautiful Music, thousands and thousands of children are now being led toward higher standards of citizenship. Music seems to have a value almost miraculous in intensifying the child mind. Without Music such a period as the Golden Hour would be as tedious as a cinema picture shown without music.

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One of America's most experienced and distinguished authorities on musical education replied in the following direct and convincing manner:

"The factors of foremost importance in raising the status of professional music teaching in America are:

"That which will lift and dignify the calling.
"That which will make music more of a necessity as a factor of education.

"That which will create a greater love of music by the public at large.

"That which will make music a necessity in every home.
"What is it that will bring about this condition?

"It may be a combination of several things, such as:

"Better pay for the music teacher.

"Getting rid of the "pin money" teacher.

"Proper credits for music work in Public Schools.

"A National Conservatory of Music.

"More Public School education in music.

"The music supervisor of the future.

Staccato Marks, Touches and Tones

By ORVILLE A. LINDQUIST

Professor of Pianoforte Playing, Oberlin Conservatory

Real Music in the Schools
 "I would like to talk to some of those committees—especially constituted by parents who had never taught anything in all their lives—but I will look at music as a kind of fad which might easily be dispensed with in school. I taught school for some time when I was fighting for an education myself; and I want to tell you that I had music in my school—not once a day, but plenty of it. I know what a wonderful thing music is to the soul, the body, the mind, and I want them in discipline and inspire them to higher thoughts. Why? What under the sun is there that can equal it? It lessened my school duties fifty percent. I had music half a dozen times a day. It was like turning up new force, new brain energy. The children loved it and so did I. It would be a fine thing if there was more and more music in schools. There must be a certain amount of stilted content by the factory class teacher, but not much for the people themselves. That means that the folks who are to be trained in school as they are in other countries. Why, do you know, I once went to a church in England where the whole audience, to my surprise, rose and sang Handel's *Hallelujah Chorus*. They all knew it by heart. How many of our 100,000 people could be brought together to do that in America? The church is a wonderful place for the dissemination of good music. Once when I came back from Europe I arranged some Wagner motifs as *Amen*. The congregation liked them far better than all the gospel jazz hymns that could have been foisted upon them."

Music is Life

"Music is Life," wonderful, living life. It argues the greatest machine in the world, the human machine. At home in our family music was not merely a kind of a parlor "what-not" exhibited to the visitors as a museum of bad taste. Music came in all the time. There was a piano in almost every room, and we always sang when we came together. Once they gave Beethoven's *Queen Esther*, in school, and one of the first songs was "More Wine, More Wine," a strange sentiment for a Methodist minister's home. Sometimes the spirit would take us at the dinner table and we would all start to sing, Hang etiquette! Why shouldn't one sing as well as talk at dinner table?

"We were poor, but in some way I got hold of Mozart's Twelfth Mass. It was like heaven to me. I will not venture to say what it seemed like to the other members of the house; but I do know that before I got through I had driven most of the members of my family out of doors. A twelve year old boy, with Mozart's Twelfth Mass and an old melodeon can create a lot of commotion, but I let him do it for visiting."

"Making music and having music made for you are two different things. That is why I am so greatly in favor of congregational singing. Let us have the best music obtainable in our choir lofts; but let us not deny the pew-holders the joy of making music themselves. If the pew-holders do not take an interest in making music, they may not care enough in hearing it. Much church music in America is awful, but that is not the reason. People do not go to church to sing, they go to sing. They want, first of all, beautiful melodies coming out of their own throats before they want complicated harmonies. John Wesley had the right idea. Many church musicians seem to think that divine worship should be about ninety-five per cent, second best, and not any too sacred at that. Fortunately the great body of the people were born in the hard ground and most of them have or craved it.

"Just so it is when we overfill the mind of the pupil. Each mind has its capacity. If we go beyond that limit we may damage the pupil. Mind and body have enough common sense to think differently. Mind, I mean, I consider myself a musician familiar with the best, and our standards of music in the church must be high, but you can never have a musical church until the people themselves are inspired to take part in the services. I have heard that Music is Life. Perhaps, one of the reasons why churches are dying is that there is no "giving-out" upon the part of the singers in the pews. Revitalists depend upon getting the people to sing. Let the choir hold up the musical standards, but don't forget that worship means participating, fourth-parting, "giving-out."

"It is psychologically right to regard church music in this light. All the pleasures that are constructive and helpful are "out-going." Did you ever think of that? Optium alcohol and vice of many kinds are not "out-going." The higher love of a fine mass for a noble woman is a matter of devotion. The greater the devotion the greater the joy. Precisely the same thing exists in music. Go to opera, go to fine concerts, hear the best music, but always remember that the loftiest pleasures in music will come to you through the music that you make yourself—the song that comes from your

own heart. Sing and the world sings with you. That is the reason why the government band is not so immensely valuable to have singing men connected with the Army and Navy—that singers at public meetings could inspire men and women to subscribe far more for liberty bonds than they would without a song. This is now being transferred to business, and you will find everywhere in groups of men's clubs that song is being used to bring the men closer together in the higher brotherhood of man."

Getting There Without a Teacher

By G. F. Schwartz

We read in our Musical Histories of the splendid contributions of those individuals who had never taught anything in all their lives—but I will look at music as a kind of fad which might easily be dispensed with in school. I taught school for some time when I was fighting for an education myself; and I want to tell you that I had music in my school—not once a day, but plenty of it. I know what a wonderful thing music is to the soul, the body, the mind, and I want them in discipline and inspire them to higher thoughts. Why?

What under the sun is there that can equal it? It lessened my school duties fifty percent. I had music half a dozen times a day. It was like turning up new force, new brain energy. The children loved it and so did I. It would be a fine thing if there was more and more music in schools. There must be a certain amount of stilted content by the factory class teacher, but not much for the people themselves. That means that the folks who are to be trained in school as they are in other countries. Why, do you know, I once went to a church in England where the whole audience, to my surprise, rose and sang Handel's *Hallelujah Chorus*. They all knew it by heart. How many of our 100,000 people could be brought together to do that in America? The church is a wonderful place for the dissemination of good music. Once when I came back from Europe I arranged some Wagner motifs as *Amen*. The congregation liked them far better than all the gospel jazz hymns that could have been foisted upon them.

Teachers, schools, supervised organizations of all kinds as well as text books of all various sorts are of course very necessary, but if there is nothing else, then lies in all of them the desire of the composer to get across the natural impulse on the part of the student to take care of himself. One must of course avoid extremes in the matter; but the difficulty arises when the teacher or the text is expected to do it all. It will rarely if ever work; sooner or later the student must make an effort to assume a certain amount of personal responsibility, and it will not be to delay this attitude too long.

The first attempt should be well considered and rationally carried forward. The student should cultivate the habit of being wide awake to the way things are done by those who know how. Recitals and concerts afford a convenient opportunity for careful and critical observation (they should not always be regarded merely as amusements or entertainments). The student should also attempt to devise plans or methods of his own to make take care of problems or difficulties which arise from time to time. And, last but not least, the quest for the short-cut should be promptly abandoned. Such incidents as Handel wearing depictions in the keys of his harpsichord, Beethoven revising passages as many as ten or dozen times, and Wagner copying out the entire score of the "Ninth Symphony" (for study purposes only) should not be forgotten. There is also no reason why the student should not follow Beethoven in the use of a note book, if not to do town actual musical themes, at least to record musical ideas or impressions. Nine out of ten of these ideas may prove worthless, but the mutual effort required to discover their worthlessness is not without value, and the tenth idea may be preserved for future use.

The Club Idea

Normal people, especially young persons, are so accustomed that it is difficult to enjoy a good thing alone. The club idea has a strong appeal to all ages and classes and may be put to good use by pupils in their teens as well as adults who regard themselves eligible to professional or semi-professional organizations. Such clubs, to be effective, should be established and directed with as little assistance as possible the part of teachers and parents. The club may be large or small; it may or may not include those who like music but do not perform; its programs may be entirely musical—piano and orchestral instruments, vocal solos and part songs—or it may include the reading of excerpts from books or magazine articles, with or without discussion, bearing upon some phase of music.

The writer has in mind a club of this sort which continued a profitable existence for several years. It was made up almost entirely of music pupils in their teens. During its period of usefulness its activities were carried on exclusively by its own membership. Its musical programs were frequently supplemented by discussions of articles appearing in musical magazines, and occasionally by the giving of a program of original composition and discussion for an entire program. Outside assistance at the beginning of the end, and the end came when entire programs were given by professional (usually exploited) musicians in no way connected with the organization. Such groups can scarcely be expected to become at all permanent; but much good may be derived from accepting certain responsibility and then "seeing the thing through" even if it be but for a single year.

Don't "Stuff" the Pupil

By Edward Ellsworth Hippler

A RINO learned farmer told his neighbor that he wished to have all the apples that he could carry in the sack in his hand. The neighbor, thinking that apples so easily obtained might as well be taken in good measure, went under the tree and filled his sack till it could barely be held. Then, with the sack on his shoulder, he started down the road towards home. Before he had gone far the sack began bending over his shoulder, caused it to burst and most of the apples were scattered on the hard ground and many of them were crushed to pieces.

Just so it is when we overfill the mind of the pupil. Each mind has its capacity. If we go beyond that limit we may damage the pupil. Mind and body have a great deal more to bear than a sack can hold. The pupil's capacity is limited, but it is not necessarily limited by physical conditions. All these must be measured. To know just when the boundary line beyond which it is dangerous to venture has been reached is one of the facilities which the successful teacher must develop. In fact, without this failure is almost already at the door, regardless of preparations and natural talents.

The mind has its capacity, limited in many directions. All these must be studied by the teacher. All these must be measured. To know just when the boundary line beyond which it is dangerous to venture has been reached is one of the facilities which the successful teacher must develop. In fact, without this failure is almost already at the door, regardless of preparations and natural talents.

First, each pupil has his limits as to the amount of work he can master profitably in the time allotted between lessons. Certainly enough should be assigned to fit his scheduled practice hours full of earnest effort. Interest is whetted only where there is something to be done that challenges the very best that is in the worker's power. But care must be exercised that the impossible is not made. There must be a probability that the pupil shall be able to prepare the assigned work at least reasonably well. To assign pages of new material, which is the best can be scarcely more than read or stumbled

through, is the height of folly. Then, to allow the pupil to do other work before the last has been mastered is to but to ensure dissatisfaction and loss of confidence in your ability.

Give the pupil a reasonable amount of work to do and then let him understand that you expect this to be well prepared. It is rare that any pupil will be able to get the real value out of a study of any sort in a single lesson. The first time, it is more likely that scarcely more than a portion of the subject and time will be learned. Luckily, however, when more is done. No, almost as rare, is there a pupil of finish overlooked, even if the notes have been carefully performed, which will make it well worth the student's while to give the lesson a second period of study. The limit is more apt to be beyond than below a second study.

The amount the pupil is able to do well is limited often by physical conditions. The student with low vitality is naturally unable to digest quantities of work which would be energy play for his robust, athletic companion. And nothing is more dangerous for the pupil's musical welfare than to have a task imposed that is beyond his physical strength to master. Such a course can lead but to discouragement and loss of interest.

No, do not hurry the pupil through a lot of books accompanying him of finding him into the belief that he is realize the situation in its real light and will despise you for it. Give a reasonable amount of work. Keep the pupil at it until it has been at least passably mastered, not only the notes but also, at least to some degree, the spirit of the music. The pupil looks to his teacher for his ideals. He has a right to expect these to be of a nature to incite him to the most careful work. And careful work requires time.

for liberty bonds than they would without a song. This is now being transferred to business, and you will find everywhere in groups of men's clubs that song is being used to bring the men closer together in the higher brotherhood of man."

Staccato Marks, Touches and Tones

By ORVILLE A. LINDQUIST

Professor of Pianoforte Playing, Oberlin Conservatory

THERE are three kinds of staccato:

Staccato,
Portamento and
Staccatissimo.

To be mathematically exact, a plain staccato is supposed to be about one-half the length of the note's value; the pediment is held for three-fourths, and staccato since for only one-fourth.

The following markings for staccato are used: Staccato ; portamento ; and staccatissimo

The player has to decide for himself a great deal as to which of the three kinds he should use. Composers are often very careless in marking staccato. About the only exception to this is that when we see a staccatissimo mark we know that the composer wants the note very short, and when we see a portamento mark we know that he doesn't want it very short. Some composers never use the staccatissimo mark at all, and rarely the portamento, so that when we see a plain staccato used we must use our own judgment in the matter as it is liable to mean any one of the three kinds.

Three Kinds of Staccato

From the standpoint of execution we also have three kinds of staccato:
Finger staccato,
Wrist staccato and
Arm staccato.

Finger staccato, as its name would imply, calls for action from the knuckle joint, while a quick wrist action can also be used with it. Two kinds of finger staccato are possible: a sharp snap-and-stop action or a pulling in of the fingers—a sort of wiping the keys, so to speak. This latter action is often spoken of as being best for a real quick staccato. I think, however, that this is a case of the eye deceiving the ear, for the action of the fingers for a real staccatissimo must be so very quick that it doesn't seem that the finger could possibly have time to take a toboggan slide on the key while making a short a tone.

In wrist staccato the action is from the wrist, while at the same time a slight finger action is used. Wrist staccato is used a great deal—perhaps as much as the finger staccato by many players, and not doubt many times when a finger staccato would be more practical. Especially is this true in rapid staccato work. There is also great danger that the pupil makes a snap-and-stop action, excepting when it is used for a real staccatissimo—an all too common fault with phrasing in general. The way some hands fly up in the air makes me think of what Mark Twain said of the ant. Mark thought the ant was given a great deal more credit for its wisdom than it deserved.

"What other animal," he says, "when it found a telephone pole in its path, would crawl up to the top, over and down the other side to get by?"

The greater the ant, the fewer the chances it has of getting away. If the pupil makes a snap-and-stop action on the staccato note, but just before it.

The way phrasing in general is neglected would lead one to believe that it is a very difficult feat to perform.

The opposite is true, however, when for a phrase is properly made the finger is left free to prepare itself over the next key.

Many players have about the same idea of phrasing and fingering that some people have of the Ten Commandments. They think of them as they would of four walls of a jail—a something that keeps them in.

The greater the ant, the fewer the chances it has of getting away.

Marking notes staccato that are also marked to be sustained by the pedal is a very common fault in many editions and often very disastrous to pupils.

Many varieties of this fault might be shown if space would permit. (See Ex. I.)

portant, however, and that is that the fingers should be kept very firm at the tips.

Pretty fingers make clean staccato work a hopeless task.

Another very necessary condition is that the piano must have good "shut-off" dampers, for without these, although all three conditions be perfect, a good staccato is impossible.

Even after all these conditions have been met, a perfect staccato, excepting in the middle register, is still often impossible because there are no dampers for the upper treble, and in the low bass the strings have such a strong resonance that the dampers are not usually equal to the task of making a clear shut-off of tone.

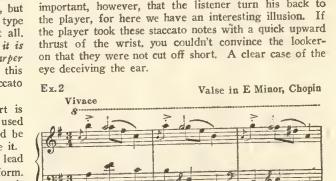
When the piano key is released the damper in a fine instrument touches the string and stops the tone immediately.

It is surprising how little importance is given this matter of shut-off dampers even by piano houses of good reputation. In their advertisements they are not over-modest about telling of the beautiful tone, the excellent action, exquisite ease or any other good point that the piano may have, but never a word about the dampers. Is it possible that they don't realize what it means to the player to have pianos without good dampers? You can't get a good staccato note without them. Verily, I say unto you, that though a piano have all the other good qualities of the finest instrument in the world, and hath not good shut-off dampers, it becomes as so much sounding brass or a tinkling cymbal.

When to Play Staccato

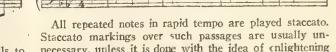
"When shall I play staccato staccato?" was once asked by a newly-pledged pupil. It is a wonder that this question can be asked by a newly-pledged pupil. I defy anybody to tell us that he is not a staccato player. When playing legato, however, that the listener turns his back to the player, for here we have an interesting illusion. If the player took these staccato notes with a quick upward thrust of the wrist, you couldn't convince the listener that they were not cut off short. A clear case of the eye deceiving the ear.

If, in the example given below, the notes marked staccato were played legato and with the same degree of force as when played staccato, I defy anybody to tell us that he is not a staccato player. If the pedal is used in place of the keys, then the notes were played. It is important, however, that the listener turn his back to the player, for here we have an interesting illusion. If the player took these staccato notes with a quick upward thrust of the wrist, you couldn't convince the listener that they were not cut off short. A clear case of the eye deceiving the ear.

Ex. 2 Vivace


It is a poor plan for the teacher to keep his eyes constantly on the pupil's hands or on the printed page to see that he is playing. He should frequently turn his back on the pupil and listen. If the teacher who hasn't been in the habit of doing this will try it, he will quickly realize the truth of the old adage, "All things are not always as they seem."

Some players we have to play staccato in order to obtain a better legato. For instance, when two or more voices are to be played legato, all repeated notes are to be staccato. This, however, is not always the tempo. In slow tempos the repeated notes are let up on the last half or quarter of the notes' value. In Example III the repeated E-flats in the alto and soprano voices are all played staccato.

Ex. 3 Andante


All repeated notes in rapid tempo are played staccato. Staccato markings over such passages are usually unnecessary, unless it is done with the idea of enlightening the pupil as to the spirit of the passage. But this is rarely necessary. The danger here is that when the pupil sees the staccato marks he is apt to over staccato the passage, thereby losing his freedom or repose, a

difficult? If I should forget what can I do? And one is anticipating an improvisation to cover up a possible failure of memory the much dreaded catastrophe usually comes.

measure everything from your mind but the one measure used and that's almost a certainty that the remaining ones will follow with precision.

There are always disturbances to contend with when the auditorium is once quieted for the recital and therefore it is part of a pianist's training to learn the art of detachment from immediate surroundings.

I played several years ago in the Colosseum of one of the Western cities at the time when the troops were fighting for their rights and liberties. Fortunately, the armory was at the back of the auditorium, directly off the balcony. You can imagine the effect of the Schumann *Romance* against the apparently never cease in March step of several hundred soldiers!

This is only one experience out of hundreds that all artists undergo during their concert season on the road and the one remedy for them all is detachment and concentration.

A well-known artist confided to me at one time that before entering the arena (for such the hall is to the virtuous), he was obsessed with the fear of forgetting his program and sometimes was so overcome with dread that he was unable to even remember the key of his first number.

Consequently he would oftentimes enter the stage in a fever of apprehension. He asked me what attitude I affected before my entrance to the platform. I told him that, for my own part, I never under any circumstances allowed myself to think of the program, from a technical standpoint, after once leaving my practice piano and dwelt entirely upon the sentiment of each number I was about to play.

There is another attitude toward audience which I adopt at all of my concerts and which has proved an invaluable help in "putting it over," as the slogan so accurately states it. This is to forget, so far as is possible, that I have any power of speech but that I have a message, or rather a series of messages, which I must pass on to my audience with the greatest sonorous delivery at my entire disposal.

It is amazing how closely bonded the audience and pianist become through this musical "public speaking" and, for the time being, one's stage fright is put into "cold storage," so to speak.

Muscular Concentration

It might be well to add that public performances are not the sole places where the suppression of superfluous thoughts is necessary and vital. Practicing, too, must be included in the list of occasions when the rapid attention of the student to his work be fully withdrawn into runs which are deep and treacherous. Playing a composition over once with the mind concentrated upon that particular score means much more advancement for the pupil than a thousand "wool gathering" seances.

Gymnastics trainers tell us that no exercise is really effective unless it is being wholly and unconditionally upon those muscles or motion of the anatomy for which the exercise is being taken.

Therefore it reasonably follows that no work upon the piano is really worth our efforts if our minds are not concentrated upon it.

Another practical disease with which so many piano students are afflicted is the malady of vain repetitions. Thinking performance elements, is one of the deadliest and most devious. How many times must a patient be cured with determination and perseverance if the patient will only realize the seriousness of his or her trouble?

Playing a passage once at a slow tempo combined with surety, thought and precision is worth a week's practice at the same speed with uncertainty and haste.

Undergoing in practice a forte effect upon the piano is also a disease which should be fought against, for the simple way is usually the surest way. Many pianists, especially the feminine, when confronted with a forte passage will immediately stiffen as if in preparation for moving the piano, instead of playing upon it. Then they will raise themselves from their seat and fall with the force of a meteor from heaven, allowing every muscle in their entire body to become rigid and strained.

The effect is nerve wrenching and the performer is always, as a rule, dissatisfied with her own efforts and disheartened over the outcome of her labors.

In watching the artist at the keyboard one is astounded to see what enormous results he obtains with no apparent bodily movement or tension. The secret is that he depends upon his first impression, and the weight of his relaxed arms to send the volume of substantial, well rounded tone from his instrument. Moreover there is practically no limit to the amount of force which he can muster through these same means.

Another great fault of many amateur pianists is the extreme movements at the keyboard while playing. This is a very serious habit and should be lassoed, thrown and shackled before it has become master of the performer.

Ragtime players affect this bounding and squirming often, not doubt to give their exaggerated rhythm and spirit. It becomes their second and controlling nature; but for the legitimate pianist it has no place and only tends to displease an audience.

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It has been my personal experience that students of talent acquire many of the correct rudiments of the pedal, and in some cases find them easily, without constant supervision and assistance. As one becomes more and more expert with his instrument these little things seem to vanish from their recipient knowing the charm and manner of their arrival.

There are many places where the pianist must use his own judgment in regard to pedaling, forming some conception of the composition for himself, apart from the analytical phrasing upon the manuscript.

In the following measures from the Chopin *Scherzo* in C sharp minor, the pianist uses a soft pedal upon each successive measure despite the fact that most editions of this work have the pedaling marked for holding



Pupils, therefore, get an entirely wrong idea of the effect to be produced and feel that because the whole phrase is upon one chord, it must necessarily follow that the two other directions are incorrect.

Played in this fashion, however, the fine fillet of tone becomes a material, meaty thing, abruptly cutting with a break when the pedal is released at the conclusion of the above illustration.

Played with change of pedal in accordance with the rhythmic pulse, each succeeding measure becomes imbued with more and more mystery, until the passage finally finds its true home in all but either and therefore carries out the spirit of the traditional Scherzo—a thing of elia fleeness and weirdness of tones. This illustration I give not so much for itself as for similar effects which come so often in piano literature.

Another thing, which really does not come within the annals of piano playing and yet which needs suppression of a drastic nature, is the metronome. Here is an example which apparently has all the tradition for short cuts helpfulness and which, on the contrary, I believe is the forerunner of long roads and unsatisfactory results.

Never once, while using the metronome, does rhythm become an unconscious attribute to oneself. Always it is the mechanical slavery of "keeping time," which can, and often does, interfere with true rhythmic freedom, since man's self has never a chance to reveal and develop his natural rhythmic tendencies.

In place of the metronome I use what I term the "pulse," or the beatings of rhythm with the foot. Now we have something personal to work with; something which is with us always and not for the short duration of a practice period.

Take note of the orchestra conductor's foot during a moment of ragged and wayward rhythm in the ensemble's ensemble. He unconsciously depends upon the foot beat to strengthen the authority of his baton players.

Again, watch the violin virtuoso during a rhythmic difficulty; notice his immediate resort to the "pulse." The trio of the quartette find the foot beat almost as the consulting physician in the examination of a patient. Both give note of the necessary attunement to life.



How to Develop Legato Without Using the Pedal

A Real Test of Your Ability at the Keyboard

By LAURA REMICK COPP



The notes G and E-flat in measure 1 are to be played with more force and made to sound above the two F-sharp and A-like effect obtain in measures 2, 4 and 6, where double notes occur. Upon trial it will be found the tune can easily be carried without assistance from the pedal. Also in the *Venetian Gondolier's Song* No. 6



the D-natural, E-flat, D, in measures 3, 4 and 5 can be sustained entirely by fingers, while the two-note phrases are played and with the same hand. The compass is not over an octave and being free from tension a good tone can be kept. The first number in *Songs Without Words*, measures 3, 4, etc.



shows a melody of quarter notes over a broken chord accompaniment lying between both hands and equally divided, two notes for each. The very useful art of finger slipping enables one while holding the tune to reach the others, which must be played continuously to make the connection. Small and full chords must have attention, too and here the binding tone will make such playing without the pedal possible, that is one tone is held over after all of the others have been released and while the next position is being prepared this one still sounding will keep the chords from seeming disconnected and form the closest kind of legato. This idea is also applicable to interval playing, so it should be employed in the practice, previously mentioned, of thirds, sixths, and other combinations. When phrases have large reaches in them a lateral movement of the wrist is of wonderful benefit to distance and hold a sustained note. With the free arm and relaxed elbow move the wrist back and forth to aid the fingers in getting more directly over the keys. Employ all of the means possible to obtain legato; practice much without the pedal, for when one does not depend on it he will resort to other ways and take pains to make the most of them.

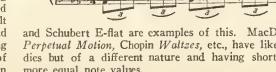
In painting there is a brush called "sky-blender," that is used to put on the finishing touch—all pigments have been applied, all coloring done, in fact everything necessary to complete the picture is done. This brush will add a soft, more mingled look, a sort of glow that was not seen before. It beautifies by blending, and so let us use the pedal, doing much of the ground-work without it, not depending upon it to aid deficient technic, nor do what the fingers should be able to accomplish almost entirely of themselves, but learn to play independently, save its use for more of a finishing touch and apply as an artist does the sky-blender.



more extended accompaniment under sustained melody around a steady eighth-note chord. This idea can perhaps best be put into execution in some composition having a single note melody, such as a Chopin *Nocturne*, e.g., Op. 27 No. 2.



With free, relaxed arm may beautiful tones carrying one over and almost on to the next easily unaided and with exquisite mental attention to each. The result should be a singing quality, clear, round, luminous and not dependent upon any outside sustaining and blending power. To demand more skill use the same kind of melody with an underlying accompaniment, as in Mendelssohn's *Songs Without Words* No. 14.



and Schubert E-flat are examples of this. MacDowell's *Perpetual Motion*, Chopin *Walzes*, etc., have like melodies but of a different nature and having shorter and more equal note values.

Legato in double notes, thirds and various other

intervals must be considered. It is well to play all of one kind, thirds, sixths, etc., before trying combinations of various sizes as occur in the *F Minor Fantasy* of Chopin.



near the beginning, where such a fascinating melody is found. Necessarily one must be expert in fingering, dexterous in slipping, exchanging, sliding one over the other, backwards and forwards, as so often is necessary in Bach before this interval playing minus the pedal will sound artistic. Such a study also brings out the idea of the *obbligato* or upper voice, which usually carries the melody above the other parts and takes a well-balanced touch to make it more prominent than the rest.

Nothing could be more beautiful to develop this principle than Mendelssohn's *Song Without Words*, No. 22, Ex. 1. At first glance looks like a simple note melody, as the Chopin *Nocturne* was, but the upper notes in the bass clef are taken by the right hand, which reveals the need of bringing out the highest voice above these supplementary ones. Small and full chords must have attention, too and here the binding tone will make such playing without the pedal possible, that is one tone is held over after all of the others have been released and while the next position is being prepared this one still sounding will keep the chords from seeming disconnected and form the closest kind of legato. This idea is also applicable to interval playing, so it should be employed in the practice, previously mentioned, of thirds, sixths, and other combinations. When phrases have large reaches in them a lateral movement of the wrist is of wonderful benefit to distance and hold a sustained note. With the free arm and relaxed elbow move the wrist back and forth to aid the fingers in getting more directly over the keys. Employ all of the means possible to obtain legato; practice much without the pedal, for when one does not depend on it he will resort to other ways and take pains to make the most of them.

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Let us cater to the needs of the ignorant for amusement. What satisfaction is there for the mujik who pays fifteen kopecks to see himself caricatured on the stage as a drunkard in sheepskin, or one of his fellows from the pot house. If the opera house is to be a medium of education, let it be above the people. It may be that at first, the lower classes will find such places dull and uninteresting; but believe me, they will ere long learn to appreciate their beauties. The theatre will then become an instrument of civilization for the masses.

ANTON RUBINSTEIN.

The Value of Chords for Beginners

By Lucille Collins

I wonder if the majority of teachers realize the value of using chords in the early stage of a child's music study. After a few weeks of music lessons have them pick out the notes of each "scale ladder," as I call them, with one finger, watching carefully where the half steps come. Use no other scale work for many months. Then have them sing the notes of the common chords of each scale ladder, using the simpler ones, of course, for the very young pupils.

Use these chords in a variety of ways and with different expression. Have them played in simple waltz time, using the first note of each chord as a single note in the bass, then in $\frac{3}{4}$ and $\frac{2}{4}$ time, also with crossed hands. How they love to do them that way!

In each instance have them begin with the tonic followed by the Sub-Dominant and Dominant and coming to the tonic again. Use this to get what they call a complete "title piece." Also have them learn the chords in an original way as a "surprise" to those they are always enjoy the pleasure that they are doing something without help from their teacher.

My little pupils have found so much pleasure in their chord work at a time when music study is apt to be a little dull. I am hoping other teachers may find it equally useful.

Planning a Recital

By Marjorie Gleyre Lachmund

Too often in planning a recital the teacher merely decides to give one and puts the pupils down on the program for whatever pieces they happen to have finished. How much better it would do to go through so that the pieces may be selected especially for the concert. Give each pupil a piece which shows him off to the best advantage, a piece which has opportunities for his strong points and avoids his weak ones. For instance, do not let a pupil with a stiff wrist play a piece with much staccato. If a pupil has a specially fine tone in chords, give him a piece which calls for this tone.

On the other hand, outside of recitals it is, of course, advisable to give pupils pieces which call for the exercise of their weak points. In this way they develop evenly.

Getting a Start in Chautauqua

(Continued from Page 592)

ROUGH IT BUT THRIVE

PREPARE yourself for roughing it. There will be occasion when no conveyance is obtainable and you will be compelled to walk, sometimes as much as a mile "across lots" to the depot. This will occur possibly when the air is crisp and hovering around the zero mark, and you may feel terribly abused at the moment; but it is this (supposed) hardship that keeps you healthy, vigorous and makes the road life the healthiest life extant. I have run trail, animal looking girls of 85 or 90 pounds finish the season 10 to 15 pounds heavier and looking like different persons. The very exercise they are forced to take every day, rain or shine, is their physical salvation.

In short the lycum and chautauqua field is similar to other great movements in this respect. The amount you get out of it will depend upon what you put into it. If you have ability and enthusiasm, and get joy out of your work, you'll register 100 per cent. If you are only a binnacle, you'll find your proper level in this work as in any other, and that is on the bottom of the ship impeding the progress of everyone.



CHILDREN'S DAY AT CHAUTAUQUA

Making Small Hands Fit Octaves

By Addison Briscoe

How often is the piano teacher confronted with this problem! A young pupil sufficiently advanced in every other way, but hands too small to undertake octave work. Frequently too, older pupils, because of diminutive hands, face the same handicap.

After many years of experimenting, I have found the following exercises excellent for developing small hands until their expansion is sufficient to play octaves properly.

First Exercise—Octave Stretches

Right thumb depresses middle C; fifth finger of same hand then depresses the C one octave higher. This can usually be done even if the pupil cannot play successive octaves. If the stretch is too much, however, with the thumb sustaining its hold on middle C, let the fifth finger depress third line B above. This may be done silently.

Then, with the fifth finger still holding down the third space C (or third line B as the case may be), draw the little finger to the right-hand corner of the depressed key. Reverse the hand, that is, turn the palm upward so that the thumb is now the key. Now stretch with the thumb to the C octave above (see odd ledger line above staff) and press it down. If this C cannot be reached with the little finger still depressing its key, try B or even A below if the hand is quite a small one.

At first a couple of times is sufficient; but later the pupil will be able to do it as many as eight times without fatigue. Then, with the right hand, take the D above in like manner with the thumb still holding the fifth finger still depresses its key, third space C.

Use this exercise very sparingly at first, and as no time push it to the point of fatigue; but the results are

Some Safe Short Cuts in First Piano Teaching

By Sarah Howland Murdock

They learn to discover different forms in which these chords may appear, as below:



2. Notation of the left hand. Children read by eighth measures and by chords, rather than by individual pitch, as each mentioned separately.

3. More detailed reading of the left hand part and study of the necessary meters and rhythms, similarly as for right hand.

4. Playing of the left hand part correctly. This complete mastery (partial memorization) of the essential chords, by relieving strain on otherwise caused by the printed page, will leave children's minds free to attack problems of the right hand.

Right and left hand parts may be combined, provided that instead of aimlessly and futilely repeating mistakes, children are led to discover what their basic weaknesses are (whether to pitch rhythm or meter) and shall return to those same exercises first practiced to relieve these particular difficulties.

From now on, the child's own growing confidence will ward off discouragement and lead him to seek further progress. Then, we may truly say that the first danger point in the beginner's struggle with the piano has been safely passed.

Facility, the Dread Enemy

By Marion G. Osgood

"Sue learns so easily!" Thus reports a fond parent in a tone of pride. "She will soon rise to the top. She learns so easily." Thus speaks her music teacher with a deep sigh. "She's sure to run to seed. I'll wager my last dollar she'll never amount to a row of pins!"

This gift of learning quickly, this facility in absorbing knowledge, should be to a pupil a keen incentive toward practice; it should be to the possessor a glad prospect of future attainment through endeavor.

The strong hint to be conveyed to such a pupil is that his way up the hill of knowledge may be more speedily traversed because of his readiness to learn. If the gift of facility is received in this spirit a teacher need have no fear for his pupil's future; he is sure to succeed. When facility in learning goes hand in hand with patient endeavor the world is likely to recognize the possessor as a genius. Nine times out of ten, however, he who has this facility is satisfied with the gift alone. Such a one walks around and around the mulberry bush, smugly content. He will never rise

THE ETUDE

THE ETUDE



while,

as the palms of the hands gain in expansion thereby.

Second Exercise—Arches

The object of this exercise is to train the hand so that the pupil can take the octave D space below treble staff to the fourth line D above, and with the keys firmly depressed, push the hand back toward the name board until the thumb and fifth finger are between the black keys D-flat and E-flat. The fingers should be so arched that the octave note, white note D and D are firmly depressed, push the hand back toward the name board until the thumb and fifth finger are between the black keys D-flat and E-flat are in no way depressed. Small hands cannot do this, so I begin with the seventh (middle C to third line B). Press silently if you wish to avoid the dissonance. Push the hand back with the white keys, C and B, firmly depressed. If the finger and thumb form a good arch, and do not depress the D flat and B flat immediately within their span, well and good. If they do depress these black keys, then begin this exercise with middle C and second space A above.

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The "Stretto."
Toward the latter part of most fugues it is the custom to have the answer follow the subject at a shorter interval of time; overlapping it. Sometimes there are several successive strettos, in which case, the closer ones come last. Some subjects afford no chance of a stretto. If a composer wishes one, he generally plans for it when he is inventing the subject. Sometimes he even writes the stretto first!



The Pedal

Near the end of a fugue there is often a low note in the bass, held for several measures, on the dominant. This is called a Dominant Pedal. At the very end there may be another, held much longer. These may come after the Stretto, but more often it is combined with one or both of them. Neither a Stretto nor a Pedal is absolutely necessary to a fugue, but they add greatly to its effectiveness if well-placed, forming a climax.

Another device to form a climax to a fugue and often used by Handel—never so far as we know, by Bach—is to suddenly cease from contrapuntal writing and present the subject simply harmonized with dignified and majestic chords.

Universal Examples in the Art of Fugue

Sometimes exceptional forms of imitation are found, either in the Fugue or Stretto; for instance, imitation in contrary motion.

Ex. 12 Jadasohn



In Bach's Organ Fugue in C major (Peters Book II), the subject is



and the pedal keyboard of the organ is not used until near the end of the fugue, when the subject is heard in the deep pedal notes for the first time, but played twice as slow.

Ex. 14 Augmentation

while the hands keep up the usual lively movement. This is called "augmentation," and must not be confused with what we have described as the "Pedal" of a fugue, which is a long sustained note in the bass.

Examples are said to exist of "diminution"—the "answer" coming on the scene at double the speed, but I do not recall any instance worth quoting.

Bach was the greatest of fugue writers; since his day there has been a reaction and the art is less and less cultivated, yet it has never been allowed to die.

Suggestions for Study

Bach's *Well-Tempered Clavier*, is naturally one of the most convenient as well as most valuable books for study, to the organ student. We have not only the surpassing treasures of Bach's numerous organ fugues, but those of Handel, Mendelssohn, and scores of lesser composers.

It would seem that the violin would be a particularly unlikely medium for fugue; yet, in Bach's *Six Sonatas for Violin Unaccompanied*, there are at least two or three completely developed fugues, while in the old Italian violin sonatas, particularly Tartini, fugues are by no means uncommon.

Singers who take part in oratorio choruses will derive a real help from the understanding of fugue, as their "entries" after rests are almost always with the subject, answer, or countersubject, when the chorus is of fugal character.

What Does Music Mean To You?

By E. Leigh Mudge, Ph. D.,
Professor of Education at Washburn College.

WHAT are your feelings when you hear the sort of music you most appreciate?

Several hundred college students who have been asked a similar question have responded with a wide variety of descriptions of their feelings—some images and emotions. It is clear that music, to most of them, at least, means more than mere audition. It involves imagination in various sense tendencies to follow the music with rhythmical movements, throat tensions and a great variety of complexes of sense and feeling.

Visual images frequently accompany the hearing of music. Thus one young man reports a fairly constant visual image, really a memory image from his childhood, which comes to him when he hears certain pieces of music, such as the strains of a violin solo played before a fire. A young woman, who evidently has similar memories, describes an image of a group sitting about a fireside, "not saying a word, but simply gazing into the fire."

Color images are reported in a few cases. One student, who is depressed by beautiful music, sees the world as a blue-gray color. Another, on hearing violin Telon, describes a visual image of purple and gray. Still another visualizes the world when she hears Indian music, "all is red—muddiness, red." Others describe merely a dark or bright color.

Many describe processes, marching men, dancing fairies, etc., suggested by the music. In one case heart music is inextricably associated with seeing a landscape, so that either experience brings up imaginary representations of the other. Another case is especially vivid in its visual imagery:

"I am a tenor, performances, a heightening of the muscles, a quickening of the pulse and the breathing. That is, the kind of music that is particularly appealing. The companion is veiled and it creates a visual world that is unusual and rose-colored. There is a shifting of light and tone, and warmth. To me it is like a dream in the fairy land made below, but very colorful. There seems to be a recession of distinct sense experiences, even the music often seeming to drift into the distance. A few papers mention the feeling as of coming to earth with a distinct thud or jolt at the cessation of the music."

After all, are not the highly appreciated music-experiences of a sensitive soul inseparable? Can we fully describe them? We may be able to identify certain elements, but we have not been mentioned above, but the most vital and feelingful elements cannot be expressed through language. In the words of Carlyle:

"Who is there that, in logical words, can express the effect music has upon us? A kind of insatiable untranslatable speech, which leads to the edge of the infinite and lets us for moments gaze into it?"

Do You Know?

six line staff was used extensively for organ, virginal, and flute music. The four line staff is still used for the music of the plain song. The universal staff for nearly two centuries has been the five line staff.

Do you know that even at the time of their manufacture, (1644-1737), Stradivarius violins brought fancy prices? Antonio Stradivari, through his skill and his enormous industry, became so well off that he was an object of comparison to his neighbors, who coined the phrase *ricco come Stradivari* (rich as Stradivari). Once he paid £340 for a home, an amount possibly equal to \$40,000 now.

Musical Tit-Bits

By Joseph George Jacobson

HAVE you thought what an important role the figure seven plays in our musical notation?

1. There are seven notes: C, D, E, F, G, A, B.

2. There are seven values of notes: whole, half, quarter, eighths, sixteenths, thirty-second, sixty-fourths.

3. There are seven values of rests, the same as the notes.

4. There are seven degrees of mechanical or dynamical forces: ppp-pp-pmp or mf-l-f-fff-p.

The tonic- chord of any key whether major or minor and fill in the intervals between the tones with passing tones, and you have the scale. Use the tones of the dominant and sub-dominant chords. For example: C major. Supply the tones of the dominant chord D and B to fill in and F and A of the subdominant chord.

The interval between the sixth and sharped-seventh tones of the minor scale is unmelodic and F is raised to F sharp when ascending, which gives us the melodic minor scale.

Lower the third and sixth tones of the major scale and you have the tonic harmonic minor scale. For example:

Chords of G major: C E G B D F sharp A

G minor: C E B B flat F sharp A

A tone has four properties: Length, Pitch, Power, Quality.

A note is a visible sign made for the tone you hear.

The difference between a tone and a noise is this. A tone is a sound which possesses a certain definite pitch.

A noise is a sound in which no pitch is perceptible.

If the musician is a good reasoner, people say he ought to have been a lawyer. If he knows the languages, say he should have been a preacher. The true musician must be all of these."

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the *Musical Questions Answered* department. Full name and address must accompany all inquiries.

Music Credits in School

Proportion Computing

"Can you give me any information as to the course of study required for piano in High Schools? What is required for a certificate in scales, studies and other pieces? I am trying to map out a course in the High School in which I am teaching."—H. E. B.

For progress for school credits in music is hardly advanced beyond the agitation period. There are scattered cities here and there which are adopting music credits, but the custom is as yet confined to a few. The regular routine course of study for piano is usually adopted and divided into grades, with such differences as you will find peculiar to the preferences of individual teachers. Many are hoping that in the course of time there may be a standardized and universal course of study adopted by all cities. Many others are opposed to this, not being in favor of a single course of study to be taught in every kind of individual temperament, as a shoe or hat is fitted to various persons. Meanwhile your courses should not be too difficult, too demanding for the student during a year. With it should be adopted a series of questions covering all points of elementary musicianship. Killough's *Catechism of Music*, and Evans' *Primer of Facts about Music* will help you in devising a series of examination questions. For the small sum of ten cents you can also get Church's *Juvenile Examination Questions* which will give you many hints. I am not aware that certificates are being given for completion of music courses in connection with the public schools. I think that you will find that students finishing a given amount of study in a satisfactory manner are given credit marks which are included in their regular total credit marks.

At the Very Beginning

"I am a young teacher of piano and started my beginners with *The First Melody Book*. When they have finished what should I do next? What about *Music for Little Folks*? What about *Up the Stairs* and just in what way with children?"—M. N.

I am not familiar with the book you mention, but assume from the name that it probably covers about the same ground as *Presser's Beginner's Book*. *Presser's Student's Book* is excelled by none that I am at present familiar with, hence will admirably serve your purpose. In it you will find the scales taken up in rotation. You should teach your pupils, however, to know these without referring to the notes. Beginning with C, teach them that the thumb plays F in the right hand, and G in the left, when ascending one octave; also that the thumb of each hand takes C when another octave is added. After they can play this with some ease, teach its formation in steps and half steps. They will understand the explanation better after the scale is learned. For the step scales in rotation teach them to play F, then G, then the half steps being practical, to find the tonic of each new one. With flats, count up four degrees for each new one. A plan that serves as an admirable preliminary during the first book of instruction is to teach the pupil the scale of D flat. Make no explanations except that the fingers play all the black keys beginning with the lower of the group of two, and that there are two white keys, F and C, which are played by the thumb. No one can go astray on this. The pupil by it will be taught to hold the hand well up on the keyboard, instead of with the thumb hanging over the edge as is the first prevalent habit, the fingers taught to hold a well rounded shape over the black keys. The high position of the hand thus enforced will simplify the passing of the thumb underneath, and help toward securing correct motion for this when the hand is placed flat on the white keys. Make no scale formation explanations at this time, but leave them for later when the pupil will better understand. In turning around to play the top of D flat, let the pupil use the third finger to act as a central pivot. This scale will also help the pupils to feel that black keys are simply a matter of course, and not something formidable when they are first encountered.

The amount of Harmony to be taken by a pupil is purely relative. It depends upon the amount of time, and the facility with which it is understood. Some keyboard facility should be developed before it is begun.

2. The amount of Harmony to be taken by a pupil is purely relative. It depends upon the amount of time, and the facility with which it is understood. Some keyboard facility should be developed before it is begun.

3. Delightful books to use with children are: *First Studies in Music Biography*, *Music Talks with Children*, *Child's Own Book of Great Composers*, all by Thomas Tapper. Much interest can be aroused by having a weekly class meeting, when a composer may be taken up for a little study, and simple things played by you or any pupil that may be studying any little piece from a given composer. This can be arranged in advance. Read something interesting to the weekly general class. *Anecdotes of Music*, by Gates and Chapman, will provide splendid material for this also. All these books will help in developing the idea, and keep you going for years.

4. About two grades a year would be a good average.

Phrasing

"I have a pupil whose former teacher taught her to play the hand at the end of every slur for phrasing. What is the best way to teach phrasing? Required me to do this. Please recommend a good book on Phrasing, as well as one on the 'Pedals.' P. F. R."

The subject is confusing, on account of the lack of a uniform system among publishers for indicating phrasing. In modern music printing, the slur is more and more used to indicate phrases, whereas in former days it was applied solely to legato. Meanwhile the rule should be observed that the slurs should be as short as possible, and the slurs should be as long as possible. Educational music published in recent years is a subject too extensive to treat in the little space we have. The pupil will better understand, if you play well enough, give a recital. When you have secured a sufficient number of pupils and they are making satisfactory progress, give a pupil's recital. If you have a studio, studio recitals at frequent intervals are also helpful. Make a collection of slips on suggested projects and personally presenting them to consideration. When momentum is once established, and your pupils are doing nicely, your ability will be talked of from one to another.

5. The *Standard Graded Course* is a fine compendium of progress. Use it as a sort of measuring rod, or test of ability. Most of the Second grade, Czerny-Liszt's *Selected Etudes*, Book I; Third grade, Czerny-Liszt, Book II, Heller, Op. 47; Fourth Grade, Czerny-Liszt, Op. 100; Fifth grade, Heller, Op. 46 and 45. *Presser's Octave Studies*, Fifth grade, begin Cramer, *Fifty Selected Studies*, Heller, Op. 16.

Piano

6. The number of studies given has nothing to do with the musicalianship of a pupil. This depends altogether on the quality and thoroughness of the work done. It is better to give a given number well done than a long list scattered over.

7. Identify yourself with church and social interests

Getting Started In Teaching

"I am moving to a new town and, although I have been teaching for many years, would like your advice upon the following points?"

"1. What should be used with beginners? Are any particular books better taught?"

"2. When should scales, history and harmony be introduced to beginners?"

"3. When should scales, history and harmony be introduced to beginners?"

"4. What should be given to slow progressing pupils?"

"5. What studies should be standardized to the fifth grade?"

"6. How many different studies should I give to pupils who would become good musicians?"

"7. What special effort should be made in order to interest pupils?"

"8. Should advertising be given to local news-paper?"—G. J.

The foregoing questions are of interest to all teachers who are starting, whether in a new town or not. The beginning teacher has a helpless sort of feeling until experience has been gained. It is a long time to accumulate material and the beginning teacher has many of these questions every new season among its readers, that all will be interested in answers to the foregoing, although space necessitates great brevity.

1. You cannot do better than use *Presser's Beginner's Book*. Pupils who have done a little study, but must begin again, may use *Presser's First Steps in Piano- forte Study*. A few very short simple pieces may be introduced after the pupil is well under way.

2. It is the best plan to have pupils take a table for their first lesson in phrasing technique. Lay their hands across the table about one inch thick. Shape the fingers with back of hand arched. Show them how fingers should be raised up and down. Give them the first exercises for shaping and action to be practiced on table if possible. Then repeat on keyboard. Show how hand moves up and down with wrist as hinge. Then for forearm movement, have them move the hand with fingers resting on their tips on table. Gradually introduce same at keyboard as they are ready for it.

3. Introductory work for scales may be begun during the last third of either of above books. Some begin this at the very start. Proceed gradually. History should be made very simple with children. Use some of Tapper's children's history books. Harmony may be begun after some facility is attained, about the third grade.

4. No change in the first year. Use *Presser's Beginner's Book* to teach them review *First Steps*. Keep them in first grade by using many very simple pieces until fluency is required. They will flourish better on these than too many exercises and studies. The duller the pupil the more he will need very melodious material to work with.

5. The *Standard Graded Course* is a fine compendium of progress. Use it as a sort of measuring rod, or test of ability. Most of the Second grade, Czerny-Liszt's *Selected Etudes*, Book I; Third grade, Czerny-Liszt, Book II, Heller, Op. 47; Fourth Grade, Czerny-Liszt, Op. 100; Fifth grade, begin Cramer, *Fifty Selected Studies*, Heller, Op. 16.

6. The number of studies given has nothing to do with the musicalianship of a pupil. This depends altogether on the quality and thoroughness of the work done. It is better to give a given number well done than a long list scattered over.

7. Identify yourself with church and social interests and become acquainted as fast as possible. Mail a descriptive circular to a selected list. If you play well enough, give a recital. When you have secured a sufficient number of pupils and they are making satisfactory progress, give a pupil's recital. If you have a studio, studio recitals at frequent intervals are also helpful. Make a collection of slips on suggested projects and personally presenting them to consideration. When momentum is once established, and your pupils are doing nicely, your ability will be talked of from one to another.

8. It is always a good plan to place an attractive advertisement in the local paper. It will reach the attention of many people not attainable in any other way. Many teachers make a fair announcement through the advertising columns of the press, one, two, or three months, as may seem best. A reading notice is also generally accorded musical advertisements.

A. W. Mozart.

MOZART AND THE CHEESE-MONGER HORN-PLAYER

Beethoven had his, the violinist Schuppanzigh, concerning whom he wrote the famous line, "S'chuppanzigh ist der Lamm, Lump, Lump"; but it appears that Mozart also had a music friend upon whom he delighted to play tricks. This was Josef Leutgeb, a fine horn-player of Vienna. They had met in Salzburg (Mozart's birthplace), but Leutgeb came to Vienna and opened his concert-room shop, which he probably did in defiance with his horn-playing. Mozart wrote four Concertos for him, and a Quintet, showing that Leutgeb must have been a good performer.

"There must have been something attractive in him," says Sir George Grove, "for with no doubt Mozart appears to have played so many tricks. When Leutgeb called to ask how his pieces were getting on, Mozart would cover the floor with loose leaves of scores and parts of symphonies and concertos, which Leutgeb would pick up and arrange in exact order, while the composer was writing at his desk as fast as pen could travel. On one occasion he was made to crouch down behind the stove till Mozart had finished. The margins of the concertos are covered with drill remarks—'W.A. Mozart has taken pity on Leutgeb, ass ox, ass ox, fat at first'—written in 1783. The horn part is full of jokes: 'Look to it, Signor Asino—take a little breath—wretched pig—thank God here's the end'—and much more of like. One of the pieces is written in colored inks, black, red, green and blue, alternately."

"Leutgeb," Grove continues, "threw on his cheese and his horn, and died richer than his great friend, Felix 27, 1811."

MUSIC is fundamental—one of the greatest sources of life, health, strength and happiness.

LUTHER BURBANK.

WE MUST ALWAYS WORK

"EVERY man deserves Tschakowsky in a letter to N. P. von Westen," said a self-respecting artist friend not bold to stand on the pretent that he is not in the mood. If we wait for the mood without endeavoring to meet it half-way, we easily become indolent and apathetic. We must be patient and believe that inspiration will come to those who can master their disinclination.

"A few days ago I told you I was working every day without any real inspiration. Had I given way to my disinclination, undoubtedly I should have drifted into a long period of idleness. But my patience and faith did not fail me, and today I feel inspired again. And this is the secret that told a friend to wish I knew before I had that whatever I write today will have the power to make an impression, and to touch the hearts of those who hear it."

This extra source of energy which Tschakowsky calls "inspiration" is simply part of the resources of the subscribers. We all have it, and can find it even in facing the drudgery of scale-practice. William James has said that "the plain fact remains that men the world over possess amounts of resource which only very exceptional individuals push to their extreme." And again, "we may find beyond the very economy of fatigue-disorders, amounts of ease and power that we never dreamt ourselves to own."

Tschakowsky may have been one of those "very exceptional individuals" who make the most of themselves by using their stored-up energy. In the above letter, however, he shows how others may do the same: "We must always work."

"I AM what I am because I was industrious; whoever is equally sedulous will be equally successful!"—BACH.

The Musical Scrap Book
Anything and Everything, as Long as it is Instructive and Interesting
Conducted by A. S. GARRETT

THE END OF THE VIENNA CAFE

The Vienna café, we learn with regret, is passing in favor of the club. The Vienna correspondent of the *Manchester Guardian* is responsible for the statement in an article too long to quote in full, but worth quoting in part.

"More than in any other sphere, the Vienna café played a rôle in the life of the city, and especially in music. Gluck and Haydn belonged to the pre-café time; but Beethoven was fond of the café. He was a restless soul; he changed his residence so often that he changed his residence, changing his café. The most café-happy of the Vienna cafés was the Café Asperl, where Johann Strauss, the 'Waltz King,' composed the *Blue Danube*. He was at the Café Dohner, and every afternoon he watched a game of billiards between his friends, the comedians Girardi and Blasé, sometimes taking part himself."

LUCK IN MUSIC

MUSICIANS who wait, like Mr. Misawer, for "something to turn up," may have a long time to wait. Luck—both good and bad—unquestionably plays a part in every man's career. Many of the world's greatest musicians were born unlucky and suffered from early misfortune. Though he never became a great composer, Schubert was, as we see in the West, "plumb unlucky." He thought he was in luck whenever he got a square meal, and was always rejoicing whenever he got enough paper on which to transcribe the musical ideas teeming in his brain. He was distinctly out of luck; the world would have been better off if he had never been born rich. He was unlucky, however, in being born at the wrong time. He died too soon, brokenhearted over the death of his mother, and from a nervous disorder. Had he lived in modern times, his chances are that his life would have been saved by an up-to-date psycho-analyst.

The luckiest of all composers was Liszt, who never suffered want, never lacked recognition, and lived to a grand old age, a fine, noble, generous man and musician to the end.

Vерди was lucky also. He lived over four-score years in a grand crescendo of achievement.

Lucky or not, however, they all worked with terrific energy, regardless of the element of chance.

RADIO MIX-UP

An amusing article by George S. Chapman in a recent "Vanity Fair" promises some weird musical happenings by radio in the near future. Among the predictions of a queer family of Bostonians who tried to get Beethoven's Fifth Symphony and got "the Demi-Virgin"—a scandalous Broadway playlet—instead, he warns us that "Filtering through our telephones, oozing out of faucets and radiators,

SOME OPERA FACTS

tors, we will be surrounded by tumult and shouting, a new world-strangle for air supremacy. A sample interval of what used to be in the old days, a quiet morning will be filled with such noise."

"O, Celeste Aida....Shut up you're on a wave wavy....O Celeste....Hello....is this Los Angeles singing?....Brrr....Ik, ik, ik....a cello solo go....Go to HI....Asleep on the Deep!....Brrr....Dies....Die...Ik, ik, ik, ik, ik....blah—!"

THE ETUDE

GET A MUSICAL PERSPECTIVE
"I LIKE only modern music," said a pale, priggish young music student of our acquaintance. Whereby he showed an alarming ignorance of music, and no knowledge whatever of musical history. There are many such. A little investigation might reveal to them the surprising fact that all—or nearly all—the great composers were "moderns." They are nearly all famous for composing music of a kind never heard before, and usually arousing violent criticism.

Bach, with his *Fugue Preludes and Fugues*, to show what could be done with the then "new" Tempered Scale. Scale and Tones (a far more pregnant discovery than the "modern" Whole-Toned Scale).

Haydn's symphonies were true novelties, exceedingly "modern" in the time they were composed.

Mozart was blamed for "impossible" harmonies in his string quartets, and took decided step forward in opera.

He also stretched the symphony a point beyond Haydn, notably in the three composed in the summer of 1788.

Beethoven was violently criticized for his bold innovations, going far beyond anything Haydn, almost his contemporary, had done.

And so it goes—Chopin, Schumann, Liszt, Wagner, Brahms and all the really great composers to the present day each contributed something utterly new.

No music student can afford to neglect the study of musical history, for without it he can never play or hear the great composers in the right perspective.

WAS TSCHAKOWSKY MERCENARY?

Those who believe that a composer should wait till he is smitten with an inspiration before he writes a masterpiece, might learn something from the matter-of-fact view Tschakowsky took of the "business." For business it was with him, to some extent. "I shall not stir a finger until I get a positive commission," he wrote in 1889. "I have no time to waste. If a piano piece is required of me, I must be supplied with a suitable text (when it is a question of an order I am ready to set an advertisement of com-plasters to music); if it is to be an instrumental work, I must have some idea of the form it should take, and what it is intended to illustrate."

"A piano piece a definite fee must be offered, with a definite time limit as to who is responsible for it, and when I shall receive it. I do not make all these demands from caprice, but because I am not in a position to write these festival works without having some positive instructions as to what is required of me."

"There are two kinds of inspiration: One comes directly from soul by freedom of choice or other creative impulse; the other comes to order. Matters of business must be put very clearly and distinctly."

In proof of his contention it may be said that many of Tschakowsky's most popular pieces were commissioned, the most notable of these being the "18th Overture." Many of his best known piano pieces were written to order. The "Pataquie" presumably came "from the soul, by freedom of choice."

One can't help wishing, however, that somebody had taken Tschakowsky at his word, and given him an "advertisement of com-plasters" to set to music!

"A good book is the precious life-blood of a man-spirit embalmed and treasured up on purpose to a life beyond life."—MILTON.

THE ETUDE

To be played in a capricious manner, with considerable freedom of tempo. Grade 8.

BALLET MINIATURE

SCHERZINO

SEPTEMBER 1922

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INDIAN DANCE

FRANCES TERRY

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THE ETUDE

MELODY IN D

T. D. WILLIAMS

In the form of a *meditation*. Already popular as a violin number or Trio. Grade 4.

Larghetto M. M. = 84

THE ETUDE

D. S. %

WINGS OF LOVE

J. E. ROBERTS

A rather easy drawing-room piece, exemplifying the sustained singing style of delivery. Grade 3.

Andante M. M. = 54

MOONLIGHT REVELS

EXTRAVAGANZA

"If you will patiently dance in our round and see our moonlight revels, go with us!"
Act II. Scene I. Midsummer Night's Dream.

A characteristic drawing-room piece, which might be used also for aesthetic dancing. Grade 3½.

Largo M.M. = 50 (Midnight approaches)

THE ETUDE

Andante (The Fairies gather)

Vivace M.M. = 116 (The Fairies dance)

Trio (Entrance of the Goblins)

Allegro con spirto M.M. = 100 (The Goblins dance)

Vivace M.M. = 116 (The Fairies continue their dance)

Andante (The Village Clock chimes)

The revels / Ser they disappear, the hour of dawning day is near.

SPRING DANCE

In the style of a vigorous mazurka, suggesting the leaping steps of the dancers. Grade 3.

Tempo di Mazurka M.M. = 126

EUGENE F. MARKS

ardito ff

fine mf

DC

BUGLE CALLS MARCH

A brilliant military march, to be played in orchestral style, with strong accent.

PIERRE RENARD

Tempo di Marcia M.M. = 120

SECONDO

Sheet music for two pianos, four hands, featuring six staves of musical notation. The music consists of six measures, starting with a dynamic **f**. Measure 1 ends with a repeat sign and two endings. Ending 1 continues with a dynamic **mf**. Measure 2 begins with a dynamic **p dolce**. Measure 3 starts with a dynamic **f**. Measure 4 begins with a dynamic **p**, followed by a section labeled **TRIO**. Measure 5 concludes with a dynamic **f**.

BUGLE CALLS MARCH

PIERRE RENARD

THE ETUDE

SECONDO

MINUET FROM "DON JAUN"

The most typical of all minuets, in a new and illuminating transcription.

Allegretto M.M. = 128

W.A. MOZART
SECONDO

Transcribed by M. MOSZKOWSKI

MINUET FROM "DON JAUN"

THE ETUDE

PRIMO

MINUET FROM "DON JUAN"

PRIMO

W.A. MOZART
PRIMO

Transcribed by M. MOSZKOWSKI

Allegretto M.M. = 128

THE MAIDEN'S BLUSH
WALTZ

THE ETUDE

L. M. GOTTSCHALK

In Gottschalk's best style, brilliant and scintillating, but always with a freshness of melodic invention. To be played in dashing manner with little let-up in the pace. Grade 4.

Vivace

VALSE
GRAZIOSO M.M. $\text{d}=63$

THE ETUDE

THE ETUDE

AMERICA'S MOST OUTSTANDING PIANO WORK

The Original of all the Graded Courses of Piano Studies

STANDARD GRADED COURSE OF STUDIES IN TEN GRADES

Compiled by W. S. B. MATHEWS

Price, \$1.00 Each Grade

One Hundred Thousand Students Annually are Now Using This Work with Splendid Results. Adopted as a Part of the Curriculum of the Standard Conservatories and Institutions of Learning Throughout the Whole Country

This is the first and best compilation of studies culled from the works of all of the world's greatest writers and pedagogues, all selected with extreme care and brought together in logical and progressive order.

This is a work of to-day, not of the past; since, in addition to the imperishable things of the past, the gems of modern thought and inspiration are being added continually, each volume being enlarged for that purpose. The active advice and co-operation of many of the world's greatest teachers and players have been, and are being, enlisted in this compilation.

It has been said that "Imitation is the sincerest form of flattery." Hence, *The Standard Graded Course* having

become a household musical word in America, it is but natural that many other courses, series, etc., should spring up from time to time; but in spite of all this, *The Standard Graded Course* continues to grow both in use and in popularity. No imitation ever equals or supplants the original.

Although this course is complete in itself, from the very beginning up to artistic perfection, it may be used also as the basis for the most exhaustive study of piano music; since each volume contains carefully prepared lists and directions for expanding and supplementing the work of its respective grade.

The Standard Graded Course may well be used as the back-bone of any legitimate method or system of piano instruction.

WHAT EACH GRADE DOES

GRADE ONE. After learning note names and values and the names of the keys, the young student may make the first approach to the keyboard with this volume, therewith fulfilling all needed material for first grade work.

GRADE TWO. Introduces the Scale and the various touches, together with elementary phrasing and expression.

GRADE THREE. Enlarges upon the preceding, introducing the Arpeggio, elementary chord-work, and an advance into style and interpretation.

GRADE FOUR. Introduces octaves and more advanced passage work. Classic writers represented are Bach, Handel, Mendelssohn; modern writers Schumann, Jensen, Heller, Henze, Schytte, Lack and others.

GRADE FIVE. The Trill is featured in this volume, also more extensive arpeggios, intermediate interpretation, and advance in polyphonic playing. Bach, Handel, Mendelssohn, Schumann, Saint-Saëns, etc., are represented, together with the famous pedagogues Czerny, Loebsack, Döring, Hüntet, Wolff and others.

GRADE SIX. Wonderfully interesting music, ranging from Chopin, with a good modern representation also.

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GRADE EIGHT. Serious technical work both classic and modern, leading towards proficiency in concert playing, including studies by Jadassohn, Schytte, Beringer, Gründahl, Henze, Raff, Moszkowski, together with a fugue by Bach.

GRADE NINE. Introducing the Bravura style, with compositions from Bach to Rachmaninoff represented, and including concert studies by Seiss, Seeling, Leichtleitner, Henselt and Godard.

GRADE TEN. Virtuoso equipment, including concert studies by Liszt, Chopin, Schubert, Schumann. All famous works.

All Tending to Develop the Best of Technic and Musicianship with a Minimum of Trouble

Melodious, Interesting and Stimulative Throughout

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All Music, into the Home**



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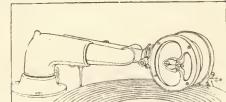
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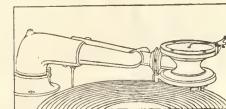
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*The Remarkable Brunswick!
Ultona which plays all
makes of Records*

A turn of the hand—that's all!



*Shows Ultona playing any
record, using steel or fibre
needle.*



*To play record requiring
diamond point, you simply
turn the Ultona to this
position.*

B R U N S W I C K
PHONOGRAFPHS AND RECORDS

RECREATION WALTZ

With a pretty, flowing melody, to be sung by the left hand. Grade 2½

Tempo di Valse M.M. $\text{♩} = 54$

mf canto ben marcato

mf

sonore

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O. M. SCHOEBEL

D.C.

BARCELONA
SPANISH WALTZ

A joyous little waltz movement; to be played with fire and swing. Grade 3.

Allegretto M.M. $\text{♩} = 72$

mf

1st time only

last time only

Fine

mf

D.S. %

PILGRIMS' CHORUS
FROM WAGNER'S "TANNHÄUSER"

THE ETUDE

FRITZ SPINDLER

One of the most popular transcriptions of this glorious melody, not difficult to play but giving the harmonies in full. Grade 4.

Andante maestoso M. M. = 50

THE ETUDE

VALSE VENITIENNE

A graceful waltz movement, exemplifying the *arpeggio* style, now so popular. Grade 3½

THE ETUDE

LEON RINGUET, Op. 41

Grazioso M.M. $\text{♩} = 63$
Melodia ben marcato

Poco animato

Fine

D.S. *

* From here go to the beginning and play to Fine; then play Trio.

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THE ETUDE

SEPTEMBER 1922

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con delicatezza

TRIO

Fine of Trio

(D.C.)

ff

p

D.C. Trio

* After D.C. of Trio repeat the Valse, ending at Fine.

AUTUMN GLORY

THE ETUDE

Serving admirably to display the singing qualities of the violin.

Andante affetuoso M.M. = 72

Violin

M.L.PRESTON

THE ETUDE

Huw Menai

An dramatic sacred song. Intense in fervor and splendid to sing.

CLING TO THE CROSS

DANIEL PROTHEROE

Moderato con espressione

HOW IT HAPPENED

ANON

A story song. Catchy, bright and very singable.

Allegretto

Allegretto

a tempo

con Ped.

L.h. Oh, she was a little cloud - la dy And
a tempo

he was a lit-tle moon - man. Neither one saw the oth-er com ing, And that's how the trou-ble be -

rit. *a tempo*

gan. He stepped on her cloud-gown and tore it, She pout-ed and al-most cried, He looked at the long trailing

rit. *a tempo*

Piu lento

tat - ters, And then he came close to her side. "I'm sor-ry," he whis-per'd and

rit.

kissed her, He felt two cloud-arms soft and white Cir - cle close in for-give-ness a - bout him, Then she

poco accel. *rit.* *a tempo*

ran fast a-way in-to the night. Oh, she was a lit-tle cloud - la dy And he was a lit-tle moon -

poco accel. *rit.* *a tempo*

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THE ETUDE

THE ETUDE

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A musical score for a vocal performance. The lyrics "man, Neith-er one saw the othe-er com - ing, And that's how the trou-ble be-gan!" are written above the notes. The music consists of two staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one sharp. The bottom staff uses an alto F-clef, a common time signature, and a key signature of one sharp. Both staves feature eighth-note patterns and rests.

A musical score page showing two staves. The top staff is for the orchestra, featuring multiple parts with various clefs (G, C, F) and key signatures. The bottom staff is for the piano, with a single C-clef and a key signature of A major. The music consists of six measures, numbered 11 through 16. Measure 11 starts with a forte dynamic (F) and includes a dynamic instruction "rallentando". Measure 12 begins with a forte dynamic (F). Measures 13 and 14 show a continuation of the musical line. Measure 15 starts with a forte dynamic (F). Measure 16 concludes with a forte dynamic (F).

JOHN WILLIAM OAKES

With a novel first phrase, the melody flows simply. Attractive to singer and accompanist.

R. S. STOUGHTON

Moderato

With-in this lit - tie bowl o' blue, Mid wa-ter'd
con Ped. a tempo
peb - bles, peep - ing thru, Soon star - ry flow'r's of pure snow - white, Will
greet you in the morn - ing light. And as they fade and pass
way, Still may you think of me each day, For fond - est thoughts, for e'er un - told, This
bowl o' blue will e'er un - fold.

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BY THE WATERS OF MINNETONKA

AN INDIAN LOVE SONG

A most popular number, surprisingly effective on the organ.

Andante moderato

2d time, play an octave higher

Manual: Ch. soft 8' Flute con grazia; Sw. soft strings; Ped. Lieblich uncoupled.

Pedal: Vox Celeste, stopped Diap. and Tremulant (2dtime Vox Human's); Ped. uncoupled.

Più agitato

Gt. Gemshorn to Sw.; add Bourdon.

D.S. §

THE ETUDE

THE ETUDE

A Tireless and Faithful Musical Servant

By Leslie Fairchild

Why is it that many students, teachers and artists condemn the use of the metronome when a proper knowledge of its use would be of such value to them? Even to those who have established a fine sense of rhythm, the metronome offers many other advantages.

Below will be found five important points on the use of the metronome which the conscientious pupil or teacher cannot afford to overlook.

The metronome:

(1.) Establishes a correct sense of rhythm.

Faulty rhythm destroys the very fibre of a composition. It is, therefore, imperative that we acquire as near a perfect rhythm as possible. It is not perfect rhythm that makes our playing sound mechanical; it is the lack of ritardandos and accelerandos, crescendos and diminuendos combined with different varieties of touch.

The metronome may be laid aside when one feels quite satisfied that a perfect rhythm has been established and all the attention then given over to the interpretive side.

(2.) Records actual gain in velocity from day to day.

In these days of deficiency, it is quite necessary that we keep accurate records of our gains. Would it be possible for us to keep very accurate records of our daily existence without the aid of such instruments as the watch, thermometer, electric meters, spectrometers, etc. Sa

is it in music; an accurate record showing from day to day our actual gain in velocity requires an instrument such as the metronome. This gives us a positive record.

(3.) Helps greatly in working out new pieces and studies.

It enables you to work out difficult rhythms and bring the composition up to the correct tempo. It also gives a general idea as to the proper tempo of a composition.

The person who follows the above suggestions will be bound only by working the five points out for yourself as I have done, and I feel sure that all those who give it their earnest efforts will be greatly benefited.

tive knowledge as to our progress instead of guess work.

(3.) Acts as an incentive for the pupil to continue his studies.

If the pupil has gained the knowledge that he can play, say, ninety quarter notes a minute, it is a great temptation for him to slip the metronome weight down a notch at a time to see if he cannot beat his previous record and play 150 or 200 quarter notes per minute. Of course, the metronome is recording accurately this actual gain in speed.

(4.) Helps to overcome the stopping habit.

What is more exasperating than the pupil who has the stopping habit? Hardly a fine is played through without hesitating or stopping. It is a great evil and can be easily overcome by the power of the metronome.

The remedy: Start the metronome at a very slow speed, so that there will be no need of the pupil hesitating, and as soon as the piece can be played through without a break, the speed can be gradually increased until the desired tempo of the composition has been reached.

(5.) Helps greatly in working out new pieces and studies.

It enables you to work out difficult rhythms and bring the composition up to the correct tempo. It also gives a general idea as to the proper tempo of a composition.

The person who follows the above suggestions will be bound only by working the five points out for yourself as I have done, and I feel sure that all those who give it their earnest efforts will be greatly benefited.

Birthday Cards

By S. Janie Bolin

I DROPPED into the studio of a very popular young teacher and found her absorbed in an address book and an assortments of attractive cards. Naturally I asked what she was doing. "Oh, I am addressing the birthday cards that I have to send out this month to my pupils," she said. I knew she had an immense class and I said, "You surely do not remember them all on their birthdays?" "I try to," she replied. "They naturally expect to be remembered at Christmas; but when you remember their birthdays, they feel that you are taking a special interest in them." "How do you get the dates?" I asked. "Do you require those, with the addresses?" "Oh, no," she laughed mirthfully. "I is easy enough if you try. Children adore their birthdays and will speak of them. When they do, ask the date and write it on anything convenient, while I talk to them of something else. When they are gone I copy the date on a page of my address book devoted to that purpose. I keep on hand a stock of birthday cards and, by occasional reference to my birthday page, usually manage to keep the grown-ups well informed. It also helps the pupils who have discontinued lessons and it frequently brings them back for more study. It is such a little thing to do and yet it pays many times over for the effort, both in good will and financially."

Throwing Pebbles

By Katherine Morgan

A PLEASANT story is told of Turner, the great English landscape painter.

When out with a company of his fellow-students in the winter, the whole day sitting upon a rock, casting pebbles into the lake. The evening came and his companions had large sketches to show for the day's work, but Turner had nothing to exhibit with them.

Years afterward there was a great painting on view; and in it Turner's portrait, dressed in peasant dress, as no other English artist had done before. The day years before, spent in throwing pebbles in the lake, had borne his fruit.

Much work of the piano student may be likened to the day of pebble throwing. Days sometimes seem so useless; at the close there is so little to show for the work done. The little exercises, greater and over, seem so mindless a waste of time. There is no picture of tones to be shown.

But, if the work has been done with an observant mind, the day will come when the "ripples" of tone will be ours for the reaching after them; and they will be finished, complete.

A ship may be sunk as well by an over-weight of mustard seed as by massive blocks of stone or lead. Just so, little acts of carelessness may wreck our musical lives.

If, in our practice, we think of "getting it over and done," we are wrong. No hour hurries another. We may think we have parted forever from the work. True they are behind us, but work never done must be born again. Nothing dies. The life that springs forth as if by magic, think. But he reaps exactly as he has sown. The life that towers is made up of trifling things well done; just pebbles dropped into the lake and observed with a keen eye.



The Princess Grand

This beautiful small Grand is the successful result of half a century's constant endeavor to materialize the highest ideals of fine piano building.

Its charming tone quality, exquisitely responsive touch and chaste beauty of design and finish represent the highest attainment in its type.

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141 Boylston St. Boston, Mass.

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"**G**o home and undress, lie flat on your back, hold a mirror before you, and blow half of a match between your teeth, take a deep breath and say 'Ah' as long as you can."

These were not the words of a psychiatric doctor wishing to amuse a hopeless patient, but the directions I got from my first singing teacher. Wild as they sounded, they were as A B C to later ones.

When I first started to study "vocal" I thought that I would have to sing like the concert stage, at least in a comfortably paying church position, to stop there until my voice cracked with age. I chose for a teacher a certain crabbish old man in Washington, who I thought must be a genius—he was so cranky. And so I bowed myself when he crookedly mimed my tones though I tried instead to cry. He would nod up to B flat or C and then say disconsolately: "Did you feel that go through?"

"Go through what? I would blankly ask. "Go, through—go through! Just go through!" he would roar. "If instinct doesn't tell you what that means you will never learn to sing!"

Now I wanted to learn to sing, so I did not remark that if instinct was an infallible teacher I should not be paying him three dollars per.

Matches and Mirrors

After about twenty sessions with this irascible gentleman I was said "sob" nicely, with all accompaniment of puffed mouth, mirror and round tongue, though it was hard to feel the proper relaxation during this process as it would be in taking a tight rope. About this time my first professor fell sick, instead of me, and I had to change instructors.

Number Two was a young and pretty teacher whom I foolishly chose because she sang well herself, and her terms were modest. She tested my voice and said "You are a soprano, but—" and she asked with a sniff who had instructed me. I growlingly explained that the only reason I had gone to Number One was because I had not yet heard of her, and we began lessons.

I went to Number Two twice a week for six months, and each time her mother and sister came to the studio door and exclaimed over the marvelous improvement of my tone-work. Collarless, and with closed eyes I stood beside her piano and caroled solemnly "Lab-hay-dab-mah-yay-toed" during the entire half hour. It never varied. The shutting of the eyes was for concentration, and the dismantling process for the up-and-down wanderings of my Adam's apple.

"Do you feel dizzy?" Number Two was wont to inquire. "The best pupil, who is singing with Szequezerni now, used to faint frequently on her high notes."

My faint? If I had been more necessary to becoming a singer I felt I was very fainting. From the age of sixteen, and the novels of The Duchess, I have longed to swoon away, but the nearest I ever got to it was on the capacious bosom of an Irish bath attendant, and was the result of a too-intimate sequence of a wash basin both to fried oysters, which were some different from fainting on high notes, you see."

"Lab-hay-dab-mah-yay-toed," for the entire winter, and then family affairs took me to New Orleans for a few months, where I interviewed one of the best teachers in the city.

"You don't mean to tell me you studied before!" she marvelled after I had limped myself off my "stool" and said she would "head" me next time. The lesson was on physiology, on the construction of the throat and nose, which I had learned in the Eighth Grade. But then Splenderosa's nose and throat may have been different.

Miss Echo spent some moments instructing me how to breathe. It seemed the way I had been taking air since birth was all wrong. To breathe properly one must be poised delicately between parted feet, must throw the arms forward as though

The Singer's Etude

Edited Monthly by Noted Specialists

A Vocalist's Magazine Complete in Itself

Some Vocal Fakes I Have Known That Elusive Ah-Spot

By Abby R. Townsend

real effect. As I exhaled I was to count slowly as long as the breath lasted. It was very interesting to my family, who could not understand my going about the house with puffed cheeks, emitting sorrowful sighs. For this advice the lady's fee was four dollars a half hour, and I had to count up to twenty, and to gather enough wind to sail across the Atlantic, while my nostrils quivered like a Kentucky thoroughbred.

After a winter's lessons there, I found myself back in Washington, and still yearning for a voice I went to the great Splenderosa's. He was very large and ampingo, with a Van Dyke beard and soft white hands. I immediately quaked as I asked for his opinion.

"I never give any but an honest opinion," he retorted in insatiable accents. He pushed a button in his desk, and there appeared a small, dark girl with a face of indeterminate, unfinished looking lines. She stood at attention.

"Miss Echo," demanded the artist, "want to ask you—who tells the Tatties?"

"I do," came the parrot-like response. "If I say a person has a voice, what about it?"

"They have a voice," asserted Miss Echo, more convinced than grammatical.

I thrilled. I had a voice. Prof. Concerto said so, and Concerto told the truth. Miss Echo said so.

The Splenderosa Method

The great man magnanimously admitted that I could learn as much from Miss Echo at a dollar and a half a lesson as I could from him at three dollars. This was after I had told him that a dollar and a half was my limit.

"My method is that of the great Italian Splenderosa," he exclaimed. "It consists of that you will take a dozen lessons before I permit you to sing a note. Breathing is all. When you can breathe, you can sing."

My first lesson with Miss Echo consisted of her writing down the name of great Splenderosas, of instruction, which came in Latin, of instruction, which came in Latin, of instruction, which came in Latin, and she insisted sympathetically to my story of former teachers' methods, and shook her head with pity because of the "butchering" my voice had undergone.

At the second lesson I took with me the four-dollar book, and Miss Echo obligingly marked off my "stool" and said she would "head" me next time. The lesson was on physiology, on the construction of the throat and nose, which I had learned in the Eighth Grade. But then Splenderosa's nose and throat may have been different.

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THE ETUDE

"Your natural tones are excellent," she began, "but—"

"But you will have to spend a long time understanding what has been done wrong, I glibly finished.

"Exactly!" she beamed, and I could see she thought that an extraordinarily intelligent remark.

"Your sides should swell as though you were pushing an elastic belt out. You should feel the sound buzzing through your nose. You should shut up back of your front teeth into this little place that aches when you eat too much ice cream, and when you rub mutton suet when you have a cold," she told me.

And the neighbors heard me wail "Mam-maw-maw-maw" like a poor talking doll that had been wound up and forgotten. My nose began to ache and the sinuses fib as though filled with small balls clicking back and forth.

But inconsiderate Uncle Sam ordered my family back to Washington, back to the end of the war, and I had to find a new teacher. A certain church-choir leader and music dealer seemed to me to be a happy combination of incorrigibility and musical knowledge, so I looked him up in his little den back of his piano store. He twisted his mustache in deep reflection. After a long preamble he told me he believed he could direct me to just the right teacher. Kind fate had recently sent a wonder of a teacher from Boston, and I knew the only way the singer could ever have prospered was with the illness of her son in Washington, requiring her temporary sojourn there. The piano dealer thought so much of her methods, that he was even placing his own young daughter with her.

The day was not an hour older before I had made definite arrangements with the Boston worder.

"Throw your tones at your ah-spot!" she screamed at me the first lesson. "Haven't you found your ah-spot?"

"My ah-spot?" I stammered. I replied that I had not, and she pointed to the foot of wisdom I had not found my ah-spot. Where, oh where had my ah-spot gone?

It seems that the elusive little spot is located in the atmosphere directly in front of my mouth, wherever I go. It is like Jerome's stageland snowstorm, following the heroine all over the stage. Wherever I go, my ah-spot goes, and yet located high under my nose as it is, I have become acquainted with it. Many were the tones I half-pitched, half-pitched at it, but never hit it. My voice became shrill and buzzy; my husband looked at me unpleasantly, and faith in the Boston one grew shaky. And then came the day when I learned that the piano dealer's daughter was receiving her lessons gratis in return for the great faith in the Boston teacher expressed by papa to all inquirers. And that day I folded up my music roll and silently strolled away.

Singing With Your Back

I went twice a week to the studio of the wise one from Kansas City, with a beautiful leather music roll filled with tender songs. I had to learn all the arpeggios while slowly stretching the neck up a piano chief from the floor. This was for the loosening of the mouth and throat, for when bending the head the mouth drops open and the throat becomes relaxed. I was asked to forget that I had a lower jaw, and to please look like an idiot, for that facial expression is conducive to proper relaxation of the mouth. After six months of this I had achieved only the idiotic expression.

Then a dark eyed little German teacher held me in a timid solo in the boarding house for one night, and frankly observed that I ought to be singing wonderfully in the time I had taken lessons. I left Number Five and began study with the velvety-eyed one.

"Sing the diaphragm! Sing with your back! Hurl the tones back of the skull! Put the sun in your eyes! Pull it out!" until I was utterly bewildered. And then he would come around in front of his piano, poke between my ribs, and grarly cried out:

"Set the diaphragm! Sing with your back! Hurl the tones back of the skull! Put the sun in your eyes! Pull it out!" until I was utterly bewildered. And then he would come around in front of his piano, poke between my ribs, and grarly cried out:

THE ETUDE

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Dr. Wiseman

I made out a small card of introduction.

"Go to Dr. Wiseman, and let me know when he is through with you."

I sought the great nose specialist in his mahogany and crystal knobbed offices. Solemnly he peered down at me, his prescious stethoscope a small round instrument to squeeze into my nose, relentlessly he propelled twisted wires through my skull, and sorrowfully he gave his verdict. "Your nose is not shaped right."

I rubbed the insulted member tenderly, and I was flippant with the great man.

"Yes I know, its pug!" I admitted. "It could never change the world's geography," as Cleopatra's did."

"You must have the inner wall operated on," he went on, ignoring my silliness. "Don't you have great difficulty in breathing?"

Tetrazzini

(Pronounced Tet-rab-tseen-ee)

LUISA TETRAZZINI (Signora Baselli) was born in 1874 at Firenze (L'Africaine) in Italy. Her eldest brother is a tenor and stage director, and her sister is also a singer, Mrs. Cleopatra Campanini. When Tetrazzini was a child she used to listen to her sister practicing her operatic roles, and before she was twelve years of age little Luisa had memorized the words and music of *La Gioconda*, *Faust*, *Ballo in Maschera*, and several other operas. She studied music at the Liceo Musicale, with Signor Ceccherini, and then at her home.

A German Film-Opera

Definite synchronization of music and film is now claimed by a German film company. The first film opera of this kind is "Beyond the Stream," by Professor Hauseit, says a press report. "We wonder if that German Hauseit is related to the Hauseit of 'The Hauseit of Broadway,'" the author of *Irving Berlin's Yip Yip Yaphank*. The synchronization is obtained by a narrow ribbon bearing the music which appears at the bottom

I dared to say I had never been troubled a moment, even while he fixed me with a stern eye.

"But you *must* have awful headaches," he assured me.

I felt to be remiss in this was a crime, yet I confessed vulgarly:

"Only when I over-eat."

He looked at me in pity.

"You will never have resonance in singing unless you have that deflected septum in your nose straightened," he pronounced. The operation will cost you \$50. Is your voice worth it?"

I wavered, and while the doctor answered the telephone in the next room, I weighed the question. The door blew gently open and I could hear the physician's low voice at the instrument. Suddenly I straightened up.

"I have very little time to talk to you," she jerked out. "But since you ask whom I consider the best teacher in the city, and I will pay to have me for my opinion, I will tell you."

"Who?" I replied.

"I am, and I have no more time to talk. Do you take from me or do you not?"

Utterly cowed I whispered I would take. Mrs. Vanitas tested my voice and grunted:

"You have a limpido mezzo soprano; that's all."

"Yes, of course," I murmured.

"What's that?"

"I said I felt sure it had been 'trained wrong,'" I innocently explained.

At the second lesson she gazed apprehensively down my throat and up my nose.

"I've been afraid of this," she said gravely. "You can never sing until you have had your nose straightened."

My septum? Oh, the queer places I had could correct.

And that is all. My vocal lessons are over. I have a voice, oh yes, I have three of them, a dramatic soprano, a rich contralto, and a limpido mezzo soprano. But after four years I cannot sing a scale without any of them. I have lost my first lesson. My lower tones are those of an unhappy cow moaning the taking away of her young, and my upper ones are like the hoot of a world-weary and pessimistic owl.

I read in the paper the other day of a new teacher whose terms are within the reach of all. It was said by a great tenor that watching a dog bark would give one a better idea of the proper way to breathe in singing than any book or teacher.

I went out to the back porch and poked around an umbrella until he demonstrated politely by seeking another spot. A second pocke however resulted in a re-approachful bark, and I gazed interestedly at his hairy waistline. Then I came very carefully, first with clear hot water, then with cold.

Then this treatment until the blemishes have disappeared. Then continue to give your face, every night, a thorough bath in the regular Woodbury way, with Woodbury's Facial Soap and warm water.

This treatment and other special treatments for all the different types of skin are given in the booklet wrapped around every cake of Woodbury's Facial Soap. Get a cake of Woodbury's today and begin tonight the treatment your skin needs. A 25 cent cake lasts a month or six weeks for general toilet use, including any of the special Woodbury treatments.

In her face—the charm he seeks to find

Nothing quite effaces that momentary disappointment

INSTINCTIVELY—perhaps without even staring it to himself—a man expects to find daintiness, charm, refinement in the women he knows.

And when some unpleasant little detail mars this conception of what a woman should be—nothing quite effaces his involuntary disappointment.

Don't let a neglected condition of your skin give an impression of untidiness in your toilet. Any girl can have a smooth, clear skin, free from little defects and blemishes. Each day your skin is changing—old skin dies, and new takes its place. By giving this new skin the right care, you can keep it flawlessly smooth and clear.

If you have the type of skin that is continually breaking out with ugly little blemishes, use the following simple treatment:

J ust before retiring, wash your face with warm water and Woodbury's Facial Soap, finishing with a clean cloth. Then dip the fingers of your fingers in warm water and rub them on the cheeks of Woodbury's until they are covered with a heavy, creamy-like layer. Cover each blemish with a thick coat of this and leave it on for ten minutes. Then face very carefully, first with clear hot water, then with cold.

Use this treatment until the blemishes have disappeared. Then continue to give your face, every night, a thorough bath in the regular Woodbury way, with Woodbury's Facial Soap and warm water, ending with a dash of cold.

This treatment and other special treatments for all the different types of skin are given in the booklet wrapped around every cake of Woodbury's Facial Soap. Get a cake of Woodbury's today and begin tonight the treatment your skin needs. A 25 cent cake lasts a month or six weeks for general toilet use, including any of the special Woodbury treatments.

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How Determined Women Earn Money at Home

Eustine Erne

I think it would be a little difficult to explain exactly what first got me interested in this matter of home occupation. I was a woman and led me to work this way.

Perhaps it was a deep-rooted recollection of childhood days when I can remember how much money it desirable, yes, necessary, for Mother to earn some extra money. I never heard of anything else that she could not have known about the Gearhart Knitter and Alluvial Way.

What I took book to investigate and with the understanding that I was to be paid for my trouble, I found this in my own way.

It makes very little difference to say that in Gearhart house knitting is a spare time, extra-money opportunity for most any woman who is determined to succeed.

So here are my eyes letters

from legions of women (men, too, for that matter) expressing thanks at gratification at the success they have had

at home in the Gearhart way.

Some needed the extra money to pay pressing bills, to care for their families, and others wanted a chance to themselves, and others wanted a vacation, to refresh the parlor, etc., almost as many reasons as there are people.

The point is that

they got what they wanted, seeing in the opportunity Gearhart offers the solution of their desires.

The space time which

most women can profitably utilize

in their homes is the money-making formula which Gearhart will tell you about on request.

You simply make arrangements for one year under an iron clad, three year contract which binds Gearhart to accept and pay for all your work produced. After mastering the simple principles of operation you begin to know in complete privacy what you are making your extra money.

Then you go to work and don't pay for anything else. Housery

and other instructions (how much you do, how much you sell, etc.)

To the "Barber" one must be,

in sense, an *improvisateur*, or rather,

to seem to be one; and for this a singer must go through daily the

hardest sort of vocal exercises, ex-



The Artist's First Duty

By the Noted Operatic Tenor
CHARLES HACKETT
Of the Metropolitan Opera Company

crosses which both weary and appall the average artist.

Life is too short, in the opinion of the average operatic singer, to bind one to such a régime. A good tenor can speedily win both fame and fortune singing Puccini, Leoncavallo and Mascagni; why should he weary himself and forego lucrative appearances in order simply to perfect himself in the graces of the classic style, or in the mastery of vocal embroidery?

Why, indeed, unless he loves art better than lucre? Only such a singer ever will sing the "Barber" without turning poor Rossini over in his grave. Yet art, like genius, is truly an infinite capacity for taking pains. A tenor may be successful and have his photograph in every newspaper in the world, and sell out every performance at which he appears, yet he may be far removed from the true artist. If I wanted to be unkind I could mention half a dozen singers who have taken the easiest way. Let them be happy in their brief sun of glory; the gods of Art and Beauty will have none of them, for Art is a jealous mistress.

We Americans are often accused by Europeans of lacking foundation, of being careless, even haphazard, and of living only for the day. My success in Italy, as well as in New York, in such roles as *Almaviva*, has shown that an American can be as conscientious as anyone. The fact is that the slogan. For Puccini or Mascagni such preparation is necessary, provided the singer's natural voice is a fine one and well placed; but Rossini and Mozart are, as the French say, "another pair of sleeves." To make every note tell—and there are so many—to be able to *file* the tone to a whisper, to perform with our apparent effortless of vocal gymnastics is a far different proposition from singing the *Racconto* from "Bohemian," where the singer has time to prepare for everything.

To sing the "Barber" one must be, in sense, an *improvisateur*, or rather, to seem to be one; and for this a singer must go through daily the hardest sort of vocal exercises, except on request.

You simply make arrangements for one year under an iron clad, three year contract which binds Gearhart to accept and pay for all your work produced. After mastering the simple principles of operation you begin to know in complete privacy what you are making your extra money.

Then you go to work and don't pay for anything else. Housery

and other instructions (how much you do, how much you sell, etc.)

To the "Barber" one must be,

in sense, an *improvisateur*, or rather,

to seem to be one; and for this a singer must go through daily the

hardest sort of vocal exercises, ex-

What's the Matter With Our Folk-Songs

By Myron Wood

Do we not our American teachers use more of our own folk-songs in their piano and in their voice teaching? Every once in a while we find in an instruction book the title "Folk-songs." Fine; but whose folk-song is it? American? Almost never. It can come from any nation of Europe, from Mexico or South America; but it must not come from America.

It is not that these foreign folk-songs have any more charm, have any more fascinating rhythm, or are any better. They are; that is enough.

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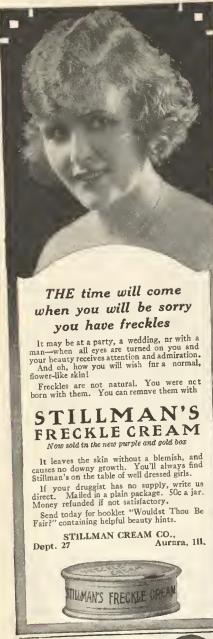
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when you will be sorry
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One of the indispensables of a well equipped studio is a collection of sharpened pencils ready at hand for instant use.

Some teachers do not advocate marking students' books or pieces; but it has been the writer's experience that a fingering mark here or phrase mark there, or the many other directions given, are far better remembered by students if marked than when just orally given. There can be no misunderstanding, especially with younger pupils, if date and number of exercise and

into growth and action, take the organist out of the class of the underpaid. Perhaps it is not entirely true that a man is worth what he is paid and no more; but it certainly furnishes a definite clue to what other people think he is worth. Since other people's opinions have so much to do with our success and happiness, it is worth our while, especially if self-improvement will help, to see that those opinions are favorable. Better preparation will certainly help in this regard.

The Organist's Standard

By Mildred K. Hepp

Just now there is much question about the most suitable music for the purpose of the church organist. Are opera selections proper? If so, how can the organist determine just how much will suit his needs?

The organist is the servant of the Church and, as such, has an immense responsibility resting on his shoulders. Are our organists serving or hindering the Church?

On covering the Church, the first natural thought of the people is prayer. The music then must help to sustain that impulse. Surely, low, rhythmic music will never have that effect. Several other kinds will, however. Soft, appealing music will invariably raise one's thoughts to the Ideal. Sad, brooding music will help to strengthen the feelings-to-tune the soul that the Master has inspired in them, and will bring them down to their world, also.

Above all, the organist should remember that he is a servant of God, helping to do His work in His Church. It is simply the tool with which the Master works, and he should consider only the people and their needs, and the way that God would have him help them. This is a work of true service.

"I Can't Afford It"

By Yetta K. Stoddard

"Are you going to the jazzy jamboree at Bachelder's Hall, Friday night? It's free for all, you know."

Carrie Derr, a vivacious young musical student, was putting the question to a group of girls at lunch under the pergola at the conservatory.

"I'd like to!" came giggling answers from her and there. "Are you Hattie?" persisted Carrie, addressing the girl to whom nearly all of the others had turned, if for guidance. "I can't afford it," laughed Hattie, quickly adding as she continued to nibble a sandwich.

"Not really, tell me, Hattie," Carrie began again. "Why aren't you going?"

"I can't afford it," Hattie repeated.

"Why?" demanded Carrie, whose eyes had grown very bright and whose never-steady temper had risen during the interval of quiet. "Will you say why? I never said anything to anything in my life as badly as I want to go to Bachelder's. You can dance with anybody and everybody and there will be a high time. Why won't you go, Hattie? Dad says I can't if you don't."

"I've said why—I can't afford it. I'm here trying to get into my system the principles of beautiful music. We're all in a way, consecrated ourselves to this thing—music!"

Use the Pencil

By Gertrude Greenhalgh-Walker

piece be marked in one corner of the exercise book.

For the studio teacher the pencil is a great help for marking assignments and corrections. It shows the careful mother who looks over the week's assignment just what to expect and she can see what criticisms were given. Again in after years when lessons are stopped the student in looking over his work can see his little warning sign the teacher placed there years ago, and they bring her work in study back to her mind.

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Handel's Anger

By Romain Rolland

HANDEL's huge mass of flesh was often shaken by fits of fury. He swore almost with every pulse. His wife, Anne, and his children were never bestowed upon him, even after his naturalization as an English citizen; they were conferred upon indifferent composers. He took no pains to humor these; he spoke of his English colleagues with contemptuous sarcasm. Indifferently educated, apart from music, he despised physicians and medical students. He was not a doctor of Oxford University, although the degree was offered him. It is recorded that he complained: "What the devil I should have had to spend my money in order to be like these idiots? Never in this world."

And later in Dublin, where he was entitled Dr. Handel, on a placard, he was annoyed by the mistake and promptly had it changed to "Handel" as he was.

All his life he enjoyed a wonderful amount of freedom. He hated all restrictions on the programs, which annunciations and avoided all official appointments;

he called them "handicaps"; he called himself "Handel."

A Genius From the Slums
By Francis Lincoln

The musical world often stands amazed at the fact that some of the greatest geniuses have come from the worst slums of America and Europe. These people become cultured and acquire the polish that entitles them to enter the best society in the highest sense of the word.

The writer has met many musicians of great ability and some family welfare, both amateur and professional, who would be abhorrent to their audiences of to-day. We do not mean the honest poverty of Lincoln's log cabin home, but the most miserable squalid surroundings. The parents were people without culture and without breeding. Their habits of life were merely in the extreme. Yet with the opportunity, the acquired and refined habits would entitle them to admission and prestige, but there is no proof that the once acquired traits would affect a child in the least, if the child were separated from his parents.

The musical genius derives from his parents a good or bad physiological bundle of brain cells, muscles, nerves, and intellect. The reason is a simple one, if we accept the attitude of modern science. It is simply that the musical inheritance is transmitted to a succeeding generation. Thus no matter how musical the parents may have been, there is no reason to suppose that the child, isolated from those parents, would likewise be musical along similar lines. Similarly the parents may have acquired traits during their lifetime which would entitle them to admission and prestige, but there is no proof that the once acquired traits would affect a child in the least, if the child were separated from his parents.

This is a comforting information, because it is established that no matter how black the background of the student if he has the requisite physiological, mental and nervous endowment his journey to success will only be limited by his de-

sires.

Will the Saxophone Last?
By Homer L. Schartz, Jr.

The future of the saxophone is a question which is particularly interesting to all musicians who are alive to the future of music. To most people the saxophone is an instrument which is not to be taken seriously. Everett Immerman, author of "The Super 'ORGOBLO'" says:

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The Violin Bow and Its Selection

By Robert Atton

The care of a good violin or cello bow is a matter which requires some amount of judgment, and not a little precise knowledge. It is not possible to walk into a music store and select, haphazard, a fine stick; nor does it follow that the purchase of a heavy price bow is the guarantee of a good bow. Of course, a duly authenticated masterpiece of Tourte or Tubbs can be relied upon to answer every demand made upon it, but such a bow cannot always be obtained, nor is it by any means easy to obtain a satisfactory guarantee of genuineness. Some kinds of bows qualities are less easily discernible in the absence of expert and disinterested advice.

The violin bow, after many years of infancy, was brought to perfection by François Tourte, the genius of a family of French bow-makers. He was apprenticed to the clockmaking trade by his father, who was also an expert bow-maker. François, however, soon gave up clock-making and devoted himself to the violin trade, and he soon discovered and remade several serious drawbacks which the bows of his time labored under. He found that the requisite "qualities of strength, spring and lightness" could not be obtained by using the red drywood imported into France from Pernambuco, and known by that name. In some parts of the world this wood is called Sandalwood, and the wood itself is extensively used in dying.

Pernambuco Wood Found the Best

For the violinist, the first thing to be looked for in a Pernambuco bow is a straightness of grain. The wood itself, as imported, is anything but straight-grained, and much of it would make very ordinary bows, even in the hands of an expert bow-maker. Good straight-grained sticks are usually sold. The wood is full of cracks, heart and ring shakes, and knots, and the grain is frequently so twisted that it is impossible to split the log in any one direction. Yet this class of stuff is often sawed into strips and made into bows of a kind. The violinist should avoid such sticks as a good workman does tools.

By straightness of grain alone is not the sole requisite for a good bow. The *combre*, or spring, balance, and graduation of the stick are all highly important matters. The *combre*, or spring, is put into the stick by dry heat. First of all, the stick is (or should be) cut out in the planks in the manner of a violin, i.e., with the grain of the wood running as straight as possible from end to end. The stick is now heated throughout its thickness in a bunsen flame, or similar apparatus, and when thoroughly heated is given the requisite spring or bend. This is done in a gentle sweep, and makes its greatest effect, sweeping the stick horizontally like a great fan, where the stick shows any sign of weakness or lack of spring. There is no fixed spot for this; the workman places the greatest amount of curve in that portion of the stick where his experience tells him he will be most needed. It takes more time and effort to get into being to feel this inequality in the resistance offered throughout the length of the stick, and a good bow-maker will often reject a stick which might seem excellent to the layman. It follows therefore that the inexperienced bow-buyer runs the danger of buying a stick which possesses the fatal defect of being out of balance.

When a bow has been sprung, it must be thickened and tapered, and this taper is a very exacting business. Many sticks are worked out so thin that control of the bow by the player is practically impossible. This also happens should the stick

taken to avoid soiling the hair with the oil. The hair should be slackened when the bow is not in use. Under no circumstances must turpentine, methylated spirits or other substances than almond oil be used for cleaning the stick. Otherwise the varnish will be ruined. A little lubricating oil applied to the screw will make it work easily.

Do not trust the re-hairing of the bow to any one but a first class bow or violin maker, as it is easy to destroy the *combe* or spring of a good bow by poorly done re-hairing, owing to an unequal side-pull on the stick.

Teaching the Violin in Classes

By Theodore Lehmann

In view of the fact that so very many people who contemplate studying music, understand little or nothing of what constitutes proper musical instruction (not taking the time to acquaint themselves with the reliability of the school or conservatory they attend), many teachers (and especially the teachers they engage), they are easily duped by misleading advertisements of unscrupulous schools, conservatories and teachers, advertising somewhat in this manner: "We Will Teach You to Play in Ten Lessons."

Instruments Given Away Free With Lessons."

"Class Lessons Given,"

And many other such fallacious statements.

It seems as if each year there are more and more violin schools, conservatories and teachers throughout the country who are adapting the method of teaching the violin in classes. Any reliable teacher knows that in general class instruction it is impossible for proper musical training, and results only in discouraging the pupils.

When a teacher starts off with the study of the violin, the greatest mistake is to send them to a school or teacher where class instruction is given, for it is absolutely impossible for a pupil to be taught correctly in a class of twenty or more. Each individual pupil needs the careful personal guidance of an experienced teacher, according to the various musical temperaments and idiosyncrasies, especially in the early stages of study, when bad habits may easily be formed, which in later years will be difficult to eradicate. In a class of twenty or more pupils, how can the teacher listen to each individual and hear who is playing the false notes, using the wrong fingering, etc?

In a recent article in the *Musical Observer* entitled "The Violin in Classes," Edward Severn, one of New York's most distinguished teachers of the violin, says in part:

"I have noted that many pupils start in these classes, and occasionally a talented pupil proves his adaptability for the instrument, and finds his way to a private teacher. In my opinion the quicker it happens for the future career of the pupil to begin with Mr. Severn, how pupils in a class MIGHT be taught to hold their instruments correctly (kindly notice that I use the word 'might,' because of the great difficulty teachers have in making one pupil hold his violin and bow correctly, and of course class instruction multiplies the difficulty), and I can see how the rudiments of music, such as rhythm (in its simpler forms) can successfully be taught in this way, but I cannot understand how the real violin work can possibly be done in teaching a pupil intonation in such a manner, since the ability to listen to oneself is rendered difficult if not impossible by class work."

Mr. Severn rightly says, "It is difficult enough to teach one pupil to play perfectly

The Violinist's Etude

Edited by ROBERT BRAINE

A Violinist's Magazine Complete in Itself

be too thick. There are arbitrary standards for different parts of the stick, from the peak to the head or tail, but these measurements are of little use without calipers, and would be of no value to any one but a bow maker. However, the balance of the bow, together with the test for correctness of spring, will go far towards settling the question of correct taper. The proper place for the center of gravity of a good bow stick is 7/8 inches from the nut or frog end of the stick. To test for spring and taper, proceed as follows: Screw up the stick to normal playing tension, and then lay it flat on a surface, with the frog end down, to test its length. It should be quite straight, no *camber* or *incidence either to right or left*, for the whole of its length. Now continue to screw up the hair until the stick is practically straight, or parallel with the hair. Glance along it again, and it should still be straight. Now place the bow on a table with the frog uppermost and the nut end near the hair close to the frog, press the hair downwards towards the stick. If the stick twists out either to the right or left, at the point where it does, lie the weak spot. If the bow will stand all these tests without any sign of kink or twist, the stick is evidently sound and true. The bow is then done, of course, by actual work on the violin with the bow.

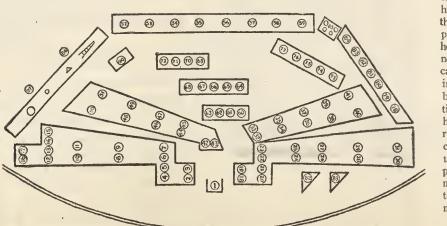
The hair is fastened into the mortise at each end by small wooden wedges. In

How the Modern Orchestra is Seated

ORCHESTRAL directors, particularly amateurs, are often puzzled to know how to arrange their players to best advantage. The following is the seating arrangement of the Cleveland Symphony Orchestra, Nicolai Sokoloff, conductor. Other orchestras occasionally make minor changes in the main this is the plan followed in the case of symphony orchestras everywhere. The positions of the various groups of instruments, to give the best effect, have been ascertained by much experiment by symphony directors for the last hundred years.

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